

Saturday 6 October 2018

РЕЛИЗ ПОДГОТОВИЛА ГРУППА "What's News" VK.COM/WSNWS

# Amateur Photographer

Passionate about photography since 1884

## Flying high

The world's best bird photographs – and **tips for success** from those who took them

### RIP local press photography?

How phones and social media are changing photojournalism

**The 33ft cyanotype**  
Exposed on the beach, developed in the sea

### Photoshop selections

Martin Evening's stress-free guide

**Tested** Rotolight Anova PRO 2 ● Panasonic Lumix FT7 ● Manfrotto Befree GT



# M I R R O R L E S S R E I N V E N T E D

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Fans of variety will enjoy this week's issue. We start with some of the most beautiful bird photography I have seen in a while, courtesy of Bird

Photographer of the Year, and we've asked the winners for their tips for success. Then, with so many local newspapers ditching their photographers and getting their reporters to shoot supporting photos on their phones, we

look at what the future holds for community press photography. Elsewhere we tell the story behind the creation of possibly Britain's largest cyanotype, explain how to make easy Photoshop selections, and review three very different products: the latest Lumix waterproof compact, Rotolight's top-end LED light, and a great wideangle lens from Samyang. There truly is something for everyone this week.

**Nigel Atherton, Editor**

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## ONLINE PICTURE OF THE WEEK

### Llanddwyn Island on Anglesey

by Gareth Jones  
Nikon D810, 24-70mm, 270sec  
at f/2.8, ISO 4000

This Milky Way scene was uploaded to Instagram with the hashtag #appicoftheweek. It was taken by photographer Gareth Jones. He tells us, 'This was a shot that I had been trying to achieve for two years. After a few failed attempts and learning from them, I worked out the time of the Milky Way lining up behind Twr Mawr lighthouse and waited for a good forecast. This time I headed out to Llanddwyn Island with confidence. I had to shoot the scene twice, one frame for the foreground (4min 30sec exposure at f/4, ISO 800) and the second for the Milky Way (15sec at f/2.8, ISO 4000) and had to make slight adjustments in Lightroom on the images before blending them in Photoshop.'



**Win!** Each week we choose our favourite picture on Facebook, Instagram, Flickr, Twitter or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper\*. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit [www.permajet.com](http://www.permajet.com) to learn more.

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### Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

**Email** Email a selection of low-res images (up to 5MB of attachments in total) to [appicturedesk@ti-media.com](mailto:appicturedesk@ti-media.com).

**CD/DVD** Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 24.

**Via our online communities** Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

**Transparencies/prints** Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 24.



## NEWS ROUND-UP

The week in brief, edited by Geoff Harris



© DON MCCULLIN

### Don McCullin at the Tate

Tate Britain has announced a major retrospective of the work of Don McCullin. McCullin is the world's most famous post-war conflict and documentary photographer, and a passionate landscape and travel shooter. Running from 5 February to 6 May 2019, the exhibition will include artefacts such as the Nikon SLR that saved McCullin's life in Cambodia. See [www.tate.org.uk](http://www.tate.org.uk).

### Lowepro's got a brand new bag

Lowepro has a new range of 10 ProTactic backpacks. The ProTactic BP 350 AW II and BP 450 AW II bags are the largest. The former can house two DSLRs, one with 24-70mm f/2.8 lens attached, and a 13in laptop, while the latter (the priciest at £249.95) can take two DSLRs, one with a 70-200mm lens, and a 15in laptop. See [Lowepro.com](http://Lowepro.com).



© THE ROYAL TRUST COLLECTION

### Images of Crimea

The Crimean War was the first major conflict to be photographed and a new exhibition in London will celebrate the work of another great war photographer, Roger Fenton. 'Shadows of War: Roger Fenton's Photographs of the Crimea, 1855' opens on 9 November at The Queen's Gallery, Buckingham Palace, and runs until 28 April 2019. See [www.royalcollection.org.uk](http://www.royalcollection.org.uk).

### Skout around

Cotton Carrier has released what it claims is the world's most comfortable, secure and accessible sling-style camera and binocular harness. The harness, Skout, features a Twist & Lock camera mounting system, and is designed for one camera or pair of binoculars. It slips over your shoulder and clips around your torso, and comes with a rain cover and small zip pocket. RRP £79.99. See [intro2020.co.uk](http://intro2020.co.uk)



© AM V TALE

### Nikon not nuts for Brazil

Despite the success of the D850 DSLR and the well-received Z range of full-frame mirrorless cameras, Nikon Brazil is to cease operations. The company has apparently struggled to cope with Brazilian government policies and a very active 'grey' market in cameras and accessories. Other Japanese makers, such as Canon, are staying.



# BIG picture

## Compelling images as Wildscreen announces its first Photo Story Panda Award nominees

The first Wildscreen Photo Story Panda Award nominees depict powerful stories of humanity's increasing impact on nature, species on the brink of extinction and the dedication of wildlife carers, protectors and communities. Ami Vitale, for her story 'Warriors Who Once





Feared Elephants Now Protect Them', is one of the featured photographers.

Overall winners will be announced on 19 October at The Passenger Shed at Brunel's Old Station in Bristol. The nominees will also be showcased in a free large-scale, outdoor exhibition in Bristol city centre between Friday 12 October and Thursday 8 November. See [wildscreen.org](http://wildscreen.org) for more information and tickets.

## Words & numbers

I have all but killed myself for photography. My passion for it is greater than ever. It's 40 years that I have fought its fight – and I'll fight to the finish – single handed and without money if need be

**Alfred Stieglitz (1864-1946)**

360

The number of images Roger Fenton made of the Crimean War, working out of a mobile darkroom converted from a wine merchant's wagon

SOURCE: V&A MUSEUM



The lens has a new optical design with 13 elements in 10 groups



© ANDY WESTLAKE

# Sony unveils wideangle prime for mirrorless

 THE BUILD up to this year's Photokina in Cologne – the photographic industry's biggest trade fair – was dominated by Canon and Nikon's announcements of new full-frame mirrorless systems. Sony, in contrast, has released just a single new lens, in the shape of the FE 24mm f/1.4 GM large-aperture wideangle prime. As AP went to press, there was no sign of the much-anticipated Alpha 7S III, or a new APS-C camera body.

Compared to equivalent lenses made for full-frame DSLRs, Sony's is considerably smaller and lighter: a direct consequence of the system's mirrorless design. Being a member of the firm's top-end G Master range, it's designed with the aim of providing 'unrivalled sharpness and beautiful bokeh'.

The lens employs a newly developed optical design with 13 elements in 10 groups, including two extreme aspheric (XA) elements along with three crafted from extra-low dispersion (ED) glass. According to Sony, the lens suppresses sagittal flare much more effectively than its SLR rivals, making it highly suitable for astrophotography. Nano-AR coating



© ANDY WESTLAKE

Sony's new lens is much smaller and lighter than comparable ones for full-frame DSLRs


suppresses flare and ghosting, while fluorine coating on the front element shrugs off water and grease. With Sony's latest high-power direct-drive supersonic motor system on board and an internal-focus design, the lens promises fast, precise, yet quiet AF. An 11-blade aperture diaphragm is designed to give a circular opening for attractive bokeh.

The 24mm f/1.4 GM incorporates an aperture ring with detents at third-stop intervals, but which can also be de-clicked for video work

using a large switch on the barrel. There's also a focus hold button on the side, that can be re-programmed from the camera body. The lens is dust and moisture resistant, measures 75.4mm in diameter and 92.4mm in length, and weighs just 445g. It has a 67mm filter thread and focuses down to just 24cm. The Sony FE 24mm f/1.4 GM is due to go on sale in the middle of October for £1,450. See some sample shots here: [bit.ly/sonywideangleprime](http://bit.ly/sonywideangleprime).



## Canon releases top-of-the range bridge

 CANON has announced a new flagship bridge camera pre-Photokina, the PowerShot SX70 HS. Its headline specs include a 65x optical zoom lens (equivalent to 21–1365mm), with an aperture range of f/3.4–6.5. Arguably more noteworthy is the inclusion of a 20.3MP CMOS sensor with DIGIC 8 processor, as found in the recently released Canon EOS R full-frame mirrorless camera. The new PowerShot also has a 10fps continuous shooting speed, along with 4K video (including frame grabs), a 7.5cm articulated rear screen and 2.36-million-dot electronic viewfinder. The Canon PowerShot SX70 HS goes on sale in November for £519.99.



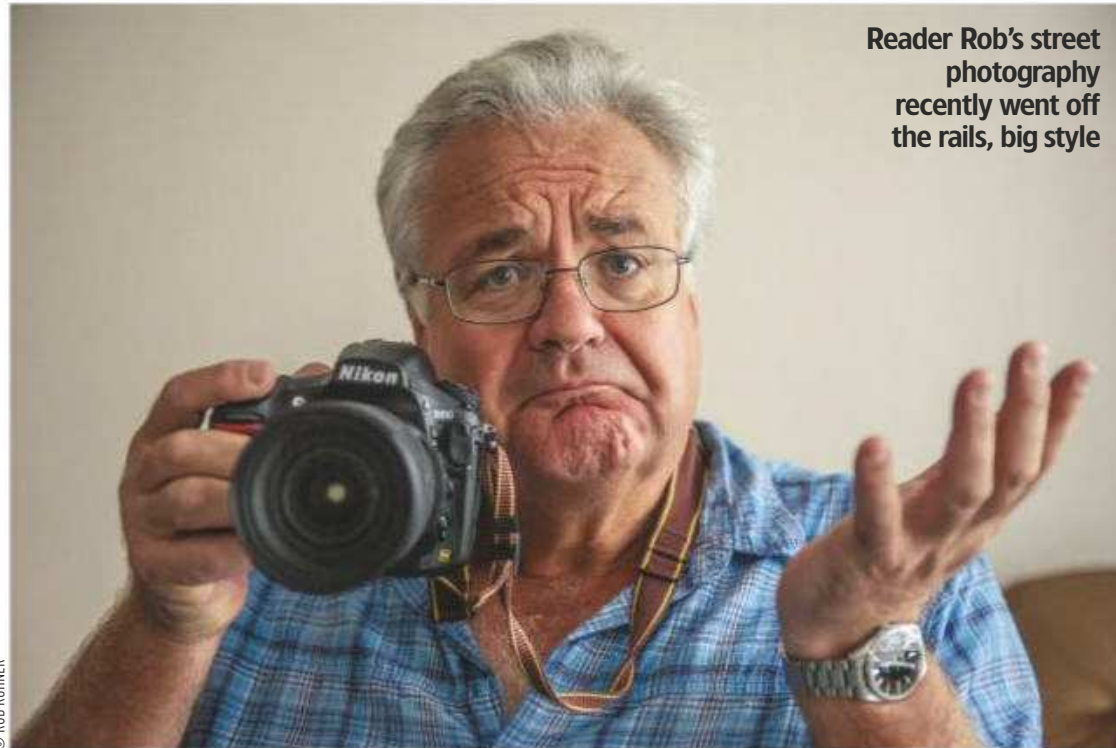
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Reader Rob's street photography recently went off the rails, big style

# AP reader embroiled in street photo row

**KEEN** amateur Rob Kuhner recently got more than he bargained for when he tried to bag some images for Maidenhead Camera Club's street photography competition. After taking some shots of three women taking a selfie of themselves, Rob was challenged by their brother. 'I gently reminded him of the law and my rights to take the photograph in a public place, but things did not stop there,' Rob explains. 'The guy and his sisters pursued me as I caught the tube to Paddington!' On arrival at Paddington, the quartet

asked for help and Rob claims he was apprehended by two members of staff who refused to let him proceed until the issue was resolved. Despite Googling his rights and showing the staff members five different websites to back it up, they insisted that the images be deleted off Rob's camera. Suggestions that they radio for guidance on the matter were met with 'we know our job, thank you'. Rob explains, 'I asked for the British Transport Police to come and sort the matter out. Once they arrived and had spoken to everyone,

they confirmed that I had not broken any law, had taken the images lawfully and that the staff members had no right to try to censor me by forcing me to delete the images. I lost the images though and missed three trains home.'

Rob is now trying to ascertain who the staff members worked for, so he can make a complaint. Network Rail has confirmed to AP that they were not its staff after examining the CCTV footage, so Rob has now contacted Transport for London. We will pass on any more updates as we get them.

## Tokina hopes Opera 50mm will sing

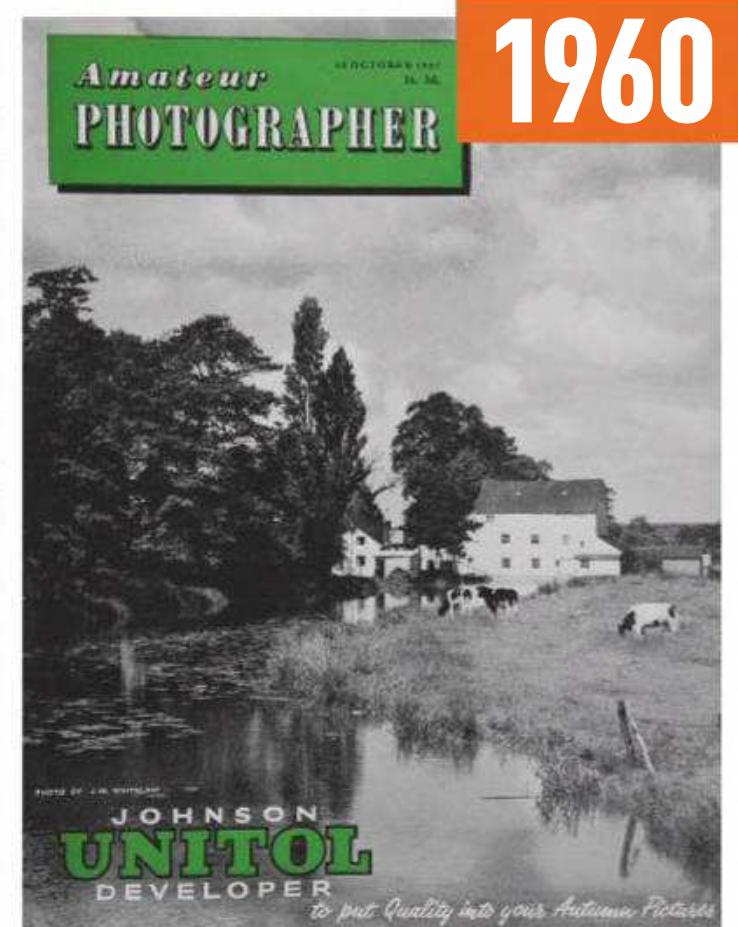
**A NEW** 50mm f/1.4 lens has been released by Tokina as part of its premium Opera range. This fast prime is designed for full-frame Canon and Nikon DSLRs and is weathersealed; other key features include nine aperture blades and 15 lens elements in nine groups, along with a 40cm minimum focusing distance. A ring-shaped ultrasonic motor drives the AF and the Nikon version employs an electronic diaphragm mechanism, which is a first for Tokina. The Tokina Opera 50mm f/1.4 FF will be available from November for Canon EF and Nikon F mounts; the UK price has yet to be confirmed, but the US price is \$949.



For the latest news visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

## Back in the day

A wander through the AP archive. This week we pay a visit to October 1960



THE MORE things change, the more things stay the same... nearly 60 years on, AP is still reporting from Photokina, the massive German trade fair which has been a fixture in the fair city of Cologne since 1950. It was still a relatively new show when this issue of AP came out, and as an interesting twist, the editor asked the art editor to write a report on the various photography exhibitions on display. Man Ray, the famous surrealist photographer, was still alive in 1960, so it's no surprise to see his work dominating. The art editor, who doesn't get mentioned by name, observes: 'There were a number of very interesting prints made without a camera or shutter at all. It was easily the most exciting and original monochrome section of the whole exhibition, and to my mind nobody has made such artistic use of solarisation and other distortions, either before or since.' Insightful words indeed, and Man Ray's genius is still recognised today. Other highlights of this issue included pictures from a youth centre, which appears very tame by today's standards. And just imagine, no youngsters on their phones (though it has to be said they do look pretty bored...)



An early report from Photokina, then only a decade old



## Exhibition

# Shape of Light

## 100 Years of Photography and Abstract Art

**Tracy Calder** takes a look at this exploration of the relationship between photography and abstract art

'Shape of Light: 100 Years of Photography and Abstract Art' runs at Tate Modern, London, until 14 October 2018. Entry is free to Tate Members, £18 for adults (with a £2 discount for advanced booking). For more details, visit [www.tate.org.uk](http://www.tate.org.uk)

It's hard to believe that it's been less than 10 years since Tate hired its first dedicated photography curator, Simon Baker. The following year (2010) it set up the Photography Acquisitions Committee, confirming its commitment to photography as an art form. Since then the family of four art galleries has hosted some extraordinary exhibitions, from 'Exposed: Voyeurism, Surveillance & the Camera' (Tate Modern, 2010) to 'The Radical Eye: Modernist Photography' from the Sir Elton John Collection (Tate Modern, 2017). It has also acquired some incredible images and photo-related collections along the way, most recently Martin Parr's collection of more than 12,000 photobooks built up over 25 years. Baker announced his departure from Tate earlier this year having accepted a job as director of Maison Européenne de la Photographie in Paris. But with a comprehensive retrospective of Don McCullin planned at Tate Britain for early 2019 it's clear that his successors

have every intention of carrying on where he left off.

'Shape of Light: 100 Years of Photography and Abstract Art' is the last major exhibition Baker curated at Tate Modern, and it's a fitting testament to his skills, knowledge and passion for the medium. The show explores the relationship between photography and abstract art, and features work from the 1910s up to the present day including pieces by Antony Cairns, Maya Rochat and Daisuke Yokota commissioned especially for the show. There are 12 rooms in total, many of them featuring a mixture of paintings, sculptures, installation and, of course, photography. What links these artworks is the idea that all of the photographic artists have engaged in some way with abstract art – whether that be by responding to discoveries made by their peers or, on occasion, pre-empting them.

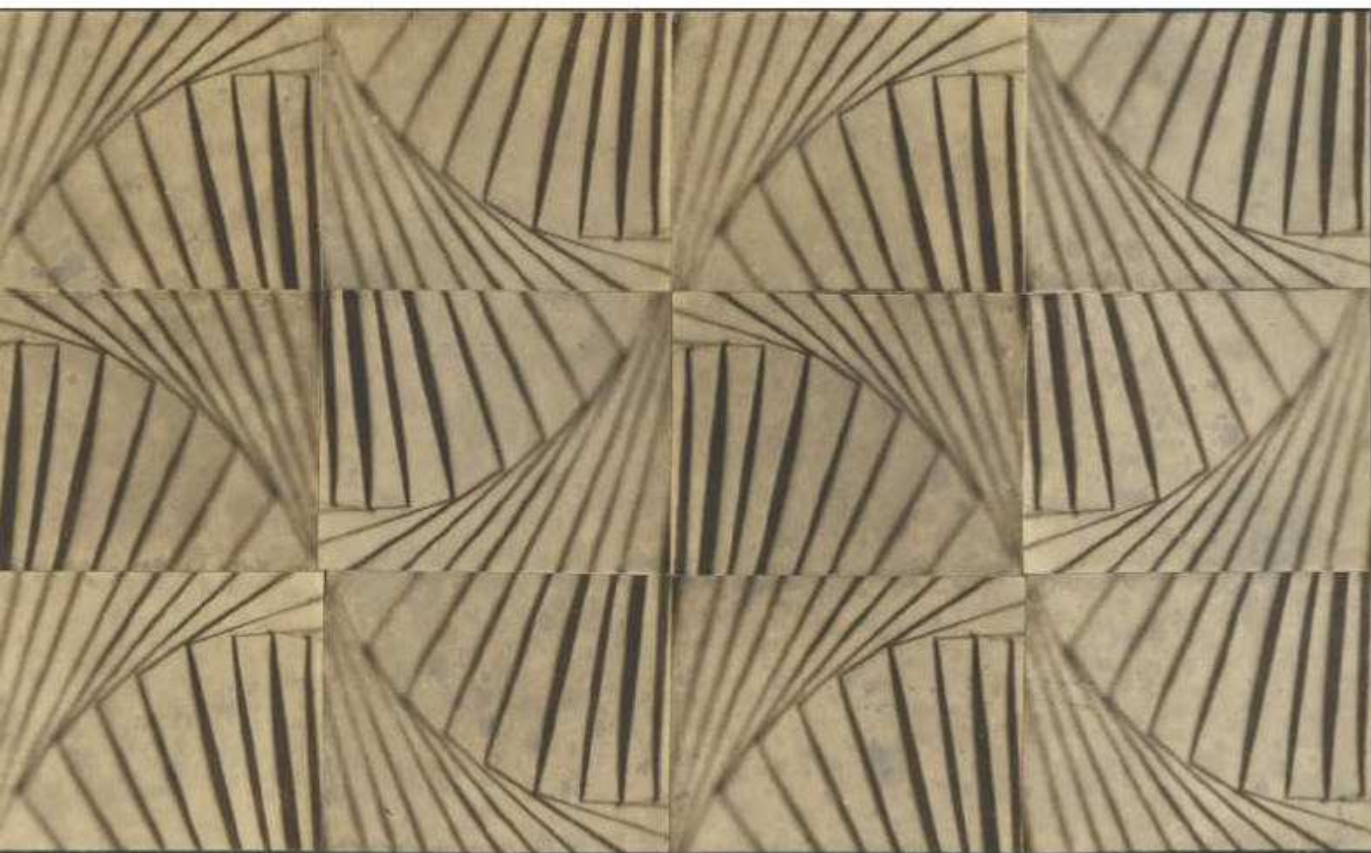
It's a show that makes you smile with excitement as you stand before Jackson



**'It's an ambitious show, but I believe the team have really pulled it off'**

Pollock's glorious painting 'Number 23' before spinning around to see similar mark making and free expression in photographs created during the same period (late 1940s). The first room looks at a time when the essential qualities of painting, sculpture and photography were very distinct, but by the time you reach the last room it is clear that the boundaries have blurred and what you are looking at now is just art. The work in Room 12 ranges from compositions prioritising order and control to wild abstractions – each made after the invention of the first portable digital camera in 1975.

My personal highlights include a superb print of Paul Strand's photograph 'Abstraction, Porch Shadows, Connecticut 1916'; Imogen Cunningham's 'Triangles', taken in 1928; and Man Ray's fabulous photograph 'Anatomies', shot in 1930 and on loan from The Sir Elton John Photography Collection. (I bought a postcard of the latter from the gift shop but, as you can imagine, it's a poor substitute for the real thing.) The pace of the exhibition is good, but much can be gained from a second or even third viewing, as there is much to take in. The final room is my least favourite, and acts



'Untitled', a collage of prints by Chinese photographer Luo Bonian created in the 1930s

© LUO BONIAN, COURTESY OF THE THREE SHADOWS PHOTOGRAPHY ART CENTRE, BEIJING





© ESTATE OF OTTO STEINERT, MUSEUM FOLKWANG, ESSEN, COURTESY OF JACK KIRKLAND COLLECTION NOTTINGHAM

‘Luminogram II’ (1952). German photographer Otto Steinert was a fan of experimentation

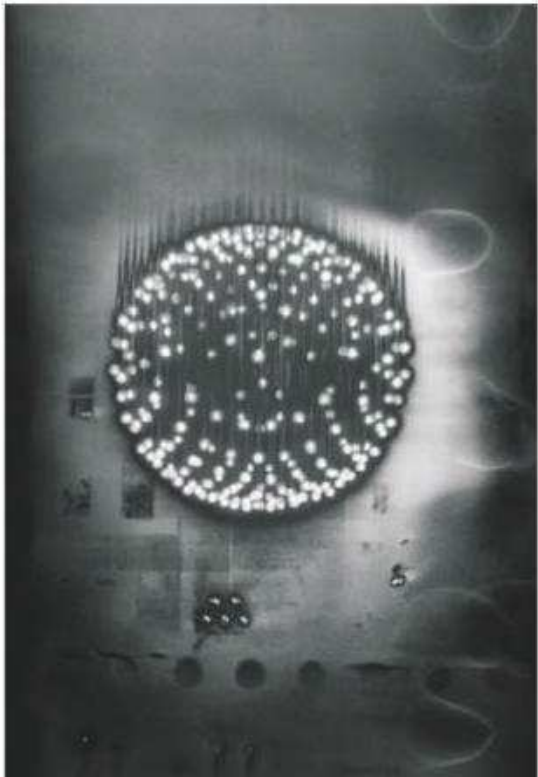


© MAYA ROCHAT, COURTESY OF LILY ROBERT

‘A Rock is a River (META RIVER)’, 2017, by Maya Rochat is one example of abstraction

as a reminder of just how hard contemporary photographers have to work to create something fresh and memorable compared to those who explored the medium when it was still a novelty at the start of the 20th century.

Not every reviewer is as enamoured with ‘Shape of Light’ as I am (Michael Glover from *The Independent* must have attended a different show to me as he described it as ‘an absurdly over-large,



© ANTONY CAIRNS, COURTESY OF THE ARTIST

‘LDN5\_051’ by Antony Cairns who works across photography, installation and sculpture

tediously repetitive exhibition of distorted photographs’, but Sean O’Hagan from *The Guardian* was more sympathetic calling it ‘an experimental masterclass’). Admittedly it’s an ambitious show, but I, for one, believe Baker and his team have really pulled it off. Head to the exhibition shortly after opening time (10am) on a weekday and you are sure to have plenty of space to contemplate what’s on offer.



## Also out now

The latest and best books from the world of photography



© SAMUEL ZELLER

### Botanical

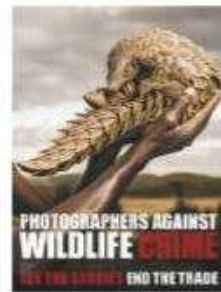
By Samuel Zeller, Hoxton Mini Press, £16.95, 112 pages, hardback, ISBN 978-1910566336



IN 2015 Samuel Zeller had a bad day at the office. To alleviate his stress he decided to get off the train a stop early and stroll around The Conservatory and Botanical Garden in Geneva, photographing plants that caught his eye. This marked the start of a personal project recording the beauty of exotic plants glimpsed through the smudgy glass of greenhouses. The images are reminiscent of impressionist paintings, and it’s no surprise to learn that Zeller is the son of two artists. Lush green leaves push against the glass, while the textured surface creates a wonderful play of light. Zeller’s background as a graphic designer is clear throughout the series: window frames, bars and girders play a starring role, dividing compositions. Hoxton Mini Press has done a fantastic job of showcasing Zeller’s art. ★★★★★ **Tracy Calder**

### Photographers Against Wildlife Crime

By Various, Photographers Against Wildlife Crime, £72 (signed), 184 pages, hardback, ISBN 978-1999637200



LOOKING into the eyes of Oliver, a brown bear who was forced to live in a cage on a bear bile farm in China for 30 years, is an uncomfortable experience, and reading the text that accompanies his portrait is equally shocking. Jill Robinson, founder and CEO of Animals Asia Foundation, (whose team has rescued 600 bears to date) admits that the sight of these broken animals is testament to how low humankind can fall. Oliver was photographed by Britta Jaschinski who, together with editor and writer Keith Wilson, co-founded Photographers Against Wildlife Crime. The book features work from 24 photographers including Brent Stirton, Neil Aldridge and Steve Winter. The design and pace of the book is so well considered that its aim is crystal clear: to fill us with ‘motivating anger’ that will in turn prompt us to play a part in stopping wildlife trafficking for good. ★★★★★ **Tracy Calder**





# Viewpoint

## Geoff Harris

Is photography as dead as movie director Wim Wenders claims? Geoff Harris is reluctant to write an obituary quite yet

**B**ack in August, famous German film director Wim Wenders (*Paris, Texas* etc) got a lot of coverage when he pronounced that photography as he knew it is dead, with smartphones sealing the coffin lid for good. It's well worth watching the video on the BBC website ([bbc.in/2oB7b4x](http://bbc.in/2oB7b4x)) and Wenders makes some good points, especially on the disposability of smartphone photography and the astute observation that 'the trouble with iPhone pictures is nobody sees them. Even the people who take them don't look at them any more, and they certainly don't make prints'.

It's certainly one of the ironies of the modern age that tourists from Barcelona to Beijing now have an almost manic compulsion to shoot what's in front of them with their phone, even though most of the images never get further than a transient post on Facebook and Instagram (or Weibo if you're Chinese). Watch Wenders' video, however, and a few holes start to appear in his argument. The interview took place at an exhibition of his old Polaroids from film sets, which he admits in a previous *Guardian* interview 'helped with making the movies, but they were not an aim in themselves. They were disposable'. So what's the difference between a disposable Polaroid image and a disposable smartphone snap? Presumably in the printing, but not much more than that?

Wenders also claims that smartphone photography filters and Photoshop image manipulation have made photography somehow less truthful, less 'realistic' than it was in the pre-digital age. This is not a new argument, and is again problematic as film photography pioneers like Ansel Adams were famous for manipulating their supposedly pure, natural landscapes in the darkroom, to add drama and impact. Going back even further to the 19th century, many early photographers experimented with comping and artistic multiple exposures, so there wasn't much concern with absolute realism from the likes of Oscar



The end of photography or just a way of taking images no one really sees?

**'If photography is about storytelling, I would argue that it's very much alive'**

Rejlander (1813–75). Wenders also talks about how early photographers strove for the realism of painting, but the greatest later-19th century painters were actually moving away from merely trying to document the world, in favour of conveying feelings and moods.

I do agree with Wenders that one-click Snapseed or Instagram filters are not a quick shortcut to true creativity, and I for one am unconvinced by the supposedly revolutionary 'SLR-a-like' features that Huawei in particular shoehorns into its phones; a lot of the effects can still look a bit synthetic compared to the results you get with a 'proper' camera and quality lens. I also agree that even casual smartphone photographers should print more, if only to help ensure that there is a more tangible record of life in 2018. In the earlier mentioned *Guardian* interview on his Polaroids, Wenders observed that 'the meaning is not in the photos themselves – it is in the stories that lead to them.' So if photography is about storytelling, I would argue that it's very much alive, and we should surely welcome smartphones as an aid to telling these stories. Just print your shots more, OK?

Geoff Harris is Deputy Editor of *Amateur Photographer*.

**Do you have something you'd like to get off your chest?** Send us your thoughts in around 500 words to the address on page 24 and win a year's digital subscription to AP, worth £79.99

**In next week's issue**

On sale Tuesday 9 October



## Ultimate filter guide

Give your landscape shots the edge by mastering filters – James Abbott is your guide



### Nikon Z7

Find out why Andy Westlake is impressed by Nikon's new full-frame mirrorless

### Lightroom CC vs Classic

James Paterson weighs the pros and cons of each of these Lightroom editors

### Lutify.me Pro software

Are LUTs the new way to style your images? We try Lutify.me Pro to find out





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# High flyers

The results of Bird Photographer of the Year 2018 are in! We speak to the winners to find out their top tips for bird portraiture

**N**ow in its third year, Bird Photographer of the Year is back with more entries than ever and an exceptional standard of photography. This global competition attracts entrants from more than 60 countries around the world, showcasing a huge and beautiful diversity of bird species. This year the grand prize of £5,000 goes to a Peruvian photographer, Pedro Jarque Krebs, for his explosive image of American Flamingos entitled 'Black Friday'.

Competition organiser and judge Rob Read says, 'Black Friday is an image which is nothing short of explosive; it made an instant and lasting impression on a panel of judges who are determined to push the boundaries of perceived convention. This is photographic punk rock.'

AP got the opportunity to speak to some of the winners to find out what their top tips are for aspiring bird photographers. If you think you've got what it takes, the 2019 competition is now open for entries!

© PEDRO JARQUE KREBS/BIRD PHOTOGRAPHER OF THE YEAR



## Ostrich World

### Salvador Colvée, Spain

Birds in the Environment – Gold award winner

➤ 'I saw this Common Ostrich isolated in a "sea" of dunes. I wanted to capture an image of it in such a harsh environment. This is the result of the bird caught between the light and shades of the dunes.'

#### SALVADOR'S TOP TIPS

**1** The most natural picture, without disturbing the animal and not being intrusive, is the best picture.

**2** While it is worthwhile researching a species before photographing them, if you happen to have a random casual encounter, the best results will often come from a bird portraying a natural gesture or behaviour if they're left undisturbed.

© SALVADOR COLVÉE/BIRD PHOTOGRAPHER OF THE YEAR







### **Black Friday** **Pedro Jarque Krebs, Peru**

Creative Imagery – Gold award winner and Bird Photographer of the Year winner 2018

‘This image depicts a group of intensely pink American Flamingos arguing. I took this photo in Madrid, Spain, at a flamingo sanctuary where they live in semi-liberty. I have called this image Black Friday because it reminds me of shopping squabbles that take place on that infamous day.’

#### **PEDRO'S TOP TIPS**

**1** Bird photography requires infinite patience and planning. Study your subject and be prepared to sit and wait.

**2** The major benefit of digital is firing off hundreds of images, so don't be afraid to take too many photos.

### **Crested Grebe Morning** **Johan Carlberg, Sweden** Young Bird Photographer of the Year 2018

‘I set my alarm for 3am. When I arrived at the lake I worked out that the best position was from the west side, which meant a beautiful backlit sunrise. The Great Crested Grebes caught my attention with their graceful and interesting behaviour, and with the best light that nature can offer. It was truly a glorious moment.’

#### **JOHAN'S TOP TIPS**

**1** Shooting in aperture priority mode with a wide aperture to achieve fast shutter speeds is very efficient when your subjects are on the move.

**2** It's important to show gratitude and respect for your subject. If you feel connected to your subject, it will show.

© JOHAN CARLBERG/BIRD PHOTOGRAPHER OF THE YEAR





# Technique

## Robin's Snack

**Nikos Bukas, Greece**

Garden and Urban Birds - Gold award winner

➤ 'While I was turning over the soil of a small field in my village, Ekklioxori, in North-west Greece, I had two goals in my mind. To prepare the earth for the new crop of potatoes and to set up my hide in order to photograph the robins, that would appear in search for easy prey. The image I had in mind included a forgotten pitchfork, the element of the human's presence in the photo and a robin, that was trying to snatch a worm.'

### NIKOS'S TOP TIPS

**1** You don't need to buy a super-telephoto lens. My 70-200mm f/2.8 is more than adequate for me as I spend a lot of time in hides. My subjects are not aware of my presence and as a result, end up quite close to me.

**2** Observe your subject's daily routine and you will discover many photographic opportunities.

## Freedom

**Sienna Anderson, UK**

Birds in Flight - Gold award winner

✓ 'I visit Hersey Nature Reserve most days and on one occasion I startled a Little Egret as I arrived and it startled me. I managed to take a few photos of it in flight and loved the black backdrop. The next day I returned late in the afternoon to make the most of the light. I had a vision but when I saw the photo on my screen I was absolutely delighted.'

### SIENNA'S TOP TIPS

**1** Your shutter speed needs to be at least 1/2000sec when shooting large birds in flight to ensure you capture the entire bird in sharp focus.

**2** Set the autofocus to continuous, so that once you've locked focus, your camera will track your subject.

© NIKOS BUKAS/BIRD PHOTOGRAPHER OF THE YEAR



© SIENNA ANDERSON/BIRD PHOTOGRAPHER OF THE YEAR





## Comfortably Numb

**Mario Suárez Porras, Spain**

Attention to Detail  
– Bronze award winner and People's Choice award winner



'Last summer I visited Skomer Island on a rainy day. I thought I would try some intimate portraits of puffins in the rain. As the rain got heavier, I was in the position I wanted. The rain drops collected on the bird's plumage and I was lucky it did not shake before I took the image, as the small droplets of water give an extra dimension to the portrait.'

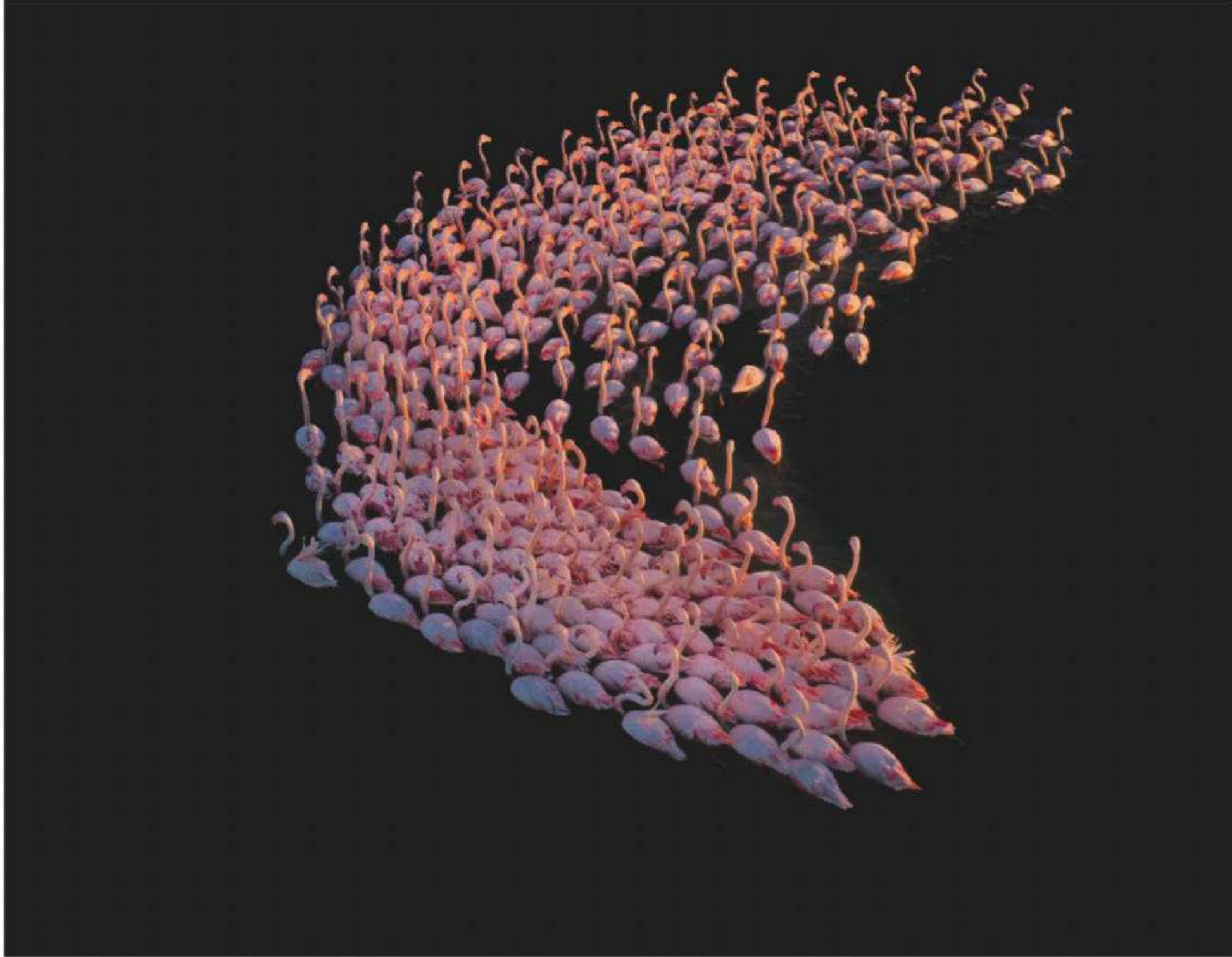
### MARIO'S TOP TIPS

**1** Be prepared to lie down on the ground to get to your subject's eye level for a more intimate portrait.

**2** Make use of the natural elements between you and your subject for creative blur.







**Roseate Spoonbill**  
**Petr Bambousek,**  
**Czech Republic**  
Bird Behaviour -  
commended and  
Best Portfolio  
winner

© PETR BAMBOUSEK/BIRD PHOTOGRAPHER OF THE YEAR  
◀ 'Roseate Spoonbills are among the most beautiful wading birds in Florida. I found a place where several were looking after their feathers. I got as low as possible at the edge of the lagoon. After preening, they shook their bodies and made some funny poses. This moment is captured in this picture.'

**PETR'S TOP TIPS**

**1** When shooting water birds get as low to the ground as possible.

**2** If it's not possible to lie down, flip your LCD screen (if possible) to get the low-angle view.



BIRD POTY 2018 **Technique****Black Skimmer and Chick**  
**Thomas Chadwick, USA**

Bird Behaviour -

Bronze award winner



'I have been photographing a little-known Black Skimmer colony for years and this is my favourite photo taken. Every year I select a nest when the parents are sitting on eggs, and follow that same nest until the young fledge. The

reason I choose one nest is because colonies are chaotic; you will miss shots by pointing the lens at hundreds of birds. I got into position one hour prior to sunrise and lay there for another hour, then a parent flew in to the chick and fed it. It was inches away from me, so I could not get the feeding photo. However, I captured it running up to the parent and displaying the behaviour pictured.'



© THOMAS CHADWICK/BIRD PHOTOGRAPHER OF THE YEAR

**Pink Crescent**  
**Fahad Alenezi, Kuwait**

Creative Imagery - Silver award winner

'Greater Flamingos are present all year round in Kuwait, although they move north in March to nest. When breeding has finished, they move south again and at this time they gather in big numbers. There was a small group of them walking together in a shape of a crescent and this got my attention. I used my drone to take this beautiful shot of them.'

© FAHAD ALENEZI/BIRD PHOTOGRAPHER OF THE YEAR



© IVAN SJÖGREN/BIRD PHOTOGRAPHER OF THE YEAR

**Grey Heron in Falling Snow**  
**Ivan Sjögren, Sweden**

Best Portrait -

Bronze award winner



'These Grey Herons have become celebrities in the birding world. They are a part of a very special population that chooses to stay in their breeding grounds all year round. I took this image on a day where I chose to head out even though the weather forecast said heavy snowfall.

I wanted to portray the conditions in which these birds chose to stay. The snow was falling very rapidly which made it hard for me to get an image where single snowflakes were visible. The relatively dark heron was silhouetted against the bright background. I found a solution when a street lamp suddenly turned on due to the fading light. The heron that stood below was lit up, which reduced the contrast. I waited for a moment when the wind gave up to let the snow fall.'



# Press photography: RIP?

Press photographers are under huge pressure and many are losing their jobs, so is it still a viable career? **Keith Wilson** gets the inside story from three exponents

**L**ess than 20 years ago, the way we viewed news pictures was completely different from how we do now. A newspaper was delivered to the doorstep, next to the morning milk. Pictures were on a page. This was how we got the visual context to the story we'd heard the day before on the radio about the egg thrown at the prime minister, or that extra-time goal that sent your team down in the last match of the season.

Fast forward to 2018 and few of us get the newspaper from the doorstep. Instead, when the alarm goes off, we reach for our phones and tap the news app of our choice. As for the photos and videos we view, chances are they weren't taken by a press photographer at all. More than likely, they were taken by someone like you, using the same make of phone you're holding in your hand. Today, news pictures are no longer the preserve of the press photographer, because everyone carries a camera. No one knows this better than the local press photographers themselves.

'There's no way to compete with a person on the scene of an incident with a decent mobile phone camera and the ability to use it effectively,' says Mike Swift, chief photographer for *Newsquest Berkshire*. Swift cites the public's mobile phone footage of the 7/7 bombings on the London

transport network in 2005 as the event that changed the way news pictures would be taken and sourced in the future. He says: 'The shocking shots of the bus opened up by the bomb, all of which made the front pages of national dailies, could not be beaten by full-time, paid staff photographers turning up with thousands of pounds of professional kit half an hour after the incident.'

It's a view shared by Simon Dack, former chief photographer of *The Argus*, based in Brighton, who detects a significant change in the public's response to major incidents. No longer, he says, do people run for cover – instead they stand their ground and get out their phone. 'It's a strange world,' says Dack, 'but the first thing members of the public do now is take pictures.'

## Smartphone advantage

In newspaper parlance, images supplied by the public are called 'send-ins' and most local papers now rely upon these for their news coverage. But press photographers use smartphones, too. Swift says: 'It's a powerful tool in the hands of a professional photographer and can be used to speed up processes and [can] even [be] slipped discreetly into events and meetings.'

Matthew Horwood, former staff photographer on the *South Wales*



© MATTHEW HORWOOD

The driver of a vintage steam tractor intently watches the road ahead during the London to Brighton Historic Commercial Vehicle Run. Nikon D4S, 70-200mm, 1/1250sec at f/2.8, ISO 200

*Echo and Western Mail*, agrees: 'Once, walking through Cardiff on a particularly windy day with a DSLR over each shoulder and an iPhone in my hand, I turned the corner and a council signpost, a giant thing, blew over and hit some poor guy on the head. I took the picture with my iPhone as it was literally the camera I had in my hand at the time.'

However, Horwood's example of being in the right place at the right time is a rare occurrence as fewer local press photographers actively pursue news pictures in a market where the free public send-in is more likely to be used. He elaborates: 'I know professional photographers who have been told not to send pictures in to the paper and to ring in advance, just in case





© MIKESWIFT/NEWSQUEST BERKSHIRE



© SIMON DACK

**The emotion of GCSE results day at Langley Academy, Slough**  
Fujifilm X-T20, 18-55mm, 1/125sec at f/3.6, ISO 1600

**One man, his dog and a paddleboard – how to enjoy the summer heatwave**  
Nikon D3S, 70-200mm, 1/1000sec at f/11, ISO 640

they get used accidentally and the paper has to pay for them. I've pretty much given up on chasing local news – it just doesn't make sense financially. The rates for sending in pictures to my local paper haven't changed in 10 years.'

The emphasis now is on the need for local photographers to follow up a story illustrated by the public's send-ins. 'You change your way of thinking,' says Simon Dack. 'For news stories now I will often go in for the aftermath or get in behind the story, which a member of the public wouldn't do.' Dack has over 40 years of experience in local and national press photography and today works as a freelance supplying *The Argus* with soft news and features, local sports, as well as





## PRESS PHOTOGRAPHY

➤ football for *The Sun*. He says: 'A lot of photographers are more diverse now, doing marketing and PR, stuff for national agencies, and sport. You've got to be more varied in your thinking.'

If diversity is a requirement of today's local press photographers, so too is the ability to identify situations where competition from public send-ins is less likely. 'Court stories would be a good example,' says Horwood. 'Most people won't want to spend all morning waiting for a defendant to walk down the steps of Cardiff Crown Court.' True, although there's nothing to stop a defendant from taking a selfie on the court steps and posting on social media once acquitted.

Now freelance, Cardiff-based Horwood notes that while local newspaper print sales have declined, online impressions have grown dramatically, opening the way for more video content. 'When I started, the newspaper was the primary product but now it's very much online first,' he says. 'Video is in demand because the publisher can put an advert into the content and know that if they get a certain number of hits they will get revenue. Viral video is really successful and it's usually hard to come by.'

Mike Swift also acknowledges this. 'The technology has changed the job,' he says. 'I use my iPhone as a front-line camera and you can also edit video clips on it, which are the future for us press photographers.'

### Sunny breaks in the clouds

Some bastions of local press coverage, however, remain as strong as ever. 'Everyone loves weather, so every day is an opportunity for weather photography,' says Simon Dack. 'Papers like *The Express* and *The Sun* are obsessed with it, which is good news for us. This summer's heatwave has been a real bonus!'

Indeed, 2018 has been a good year for local press photography, according to Dack: as well as the heatwave, there was the Royal wedding and the World Cup to cover from a local perspective. 'There were street parties and open-air events, and the same with the World Cup, photographing the fans watching on the beach. *The Argus* used a lot of that stuff and used it very well.'

Getting a picture of the local perspective on a national or international event remains one of the strengths of local press photography, and for this, knowledge is key. It is a point stressed by Mike



**Soldiers on a winter training exercise in the Brecon Beacons after a snowstorm**  
Nikon D4S, 70-200mm, 1/1600sec at f/4, ISO 1000



**Community concern about drug use in Reading starkly expressed in street graffiti**  
Fujifilm X-T20, 18-55mm, 1/180sec at f/11, ISO 400

Swift: 'The most important part of the local newspaper photographer's job is knowledge of the patch and the relationship with the people in it,' he says. 'I am the face of the paper – not a pretty face, but after 30 years working the patch, I'm known to

everyone. That's something that you can't learn or buy into.'

Dack points to the public's own attachment to local newspapers as another reason why there is still a place for local press photographers. 'People still like to see themselves in





© MATTHEW HORWOOD

colleagues as freelancers, but the pictures are as good as ever.'

However, this view isn't shared in Wales, where Matthew Horwood believes standards of photography have declined. 'Some of the pictures you see in local papers today wouldn't have seen the light of day years ago, but there is much, much more content these days.' His advice to anyone wanting to break into local press photography is sobering: 'I know as a freelancer I'd find it very difficult, if not impossible, to make a living from just selling pictures to the local press. The best advice I could give anyone starting out is to look at what is being used on newspaper websites and try to see what is working. Most stories on my local newspaper website have video of some sort – so if you can build this into your workflow, you'll have a better chance than someone who is just shooting pictures.'

Simon Dack remains positive about the future: 'You're still doing the same work but varying who you do it for,' he says. 'I certainly don't think it's dead yet, it's just changing.' But he has one word of warning: 'The key would be if papers stop covering football; it is probably the thing that keeps papers going. The day after a Brighton match, the circulation always goes up and that's been the case since the '80s and '90s. It's the same on the nationals. People still like reading about their team.'

So, the full-time whistle has yet to be blown on local press photography but no one knows for sure how much of the match is left to run. Extra time? Penalties, anyone?

AP

the paper,' he says. 'For instance, at the football, the paper always asks us to do a set of fan pictures for every home game, because the fans love seeing themselves in the paper.' He believes it is the tangibility of print, the feel of paper in the hand, that many people find irreplaceable. 'I do PR stuff for schools and quite often you go in and they will have cuttings pinned up. They like to see articles about themselves in the newspaper because it's still got a place in the community.'

Despite those positive expressions, the fact remains that the vast majority of local press photographers are no longer full-time staffers, but freelance operators who mix press pictures with PR and corporate shoots, marketing and agency work. Despite this, Mike Swift believes standards haven't suffered because of staff cuts. 'The standard of work from the local press photographers I know is better than ever. We have bigger areas to cover and we now manage some of our former

**'There is no way to compete with a person on the scene of an incident with a decent mobile phone'**

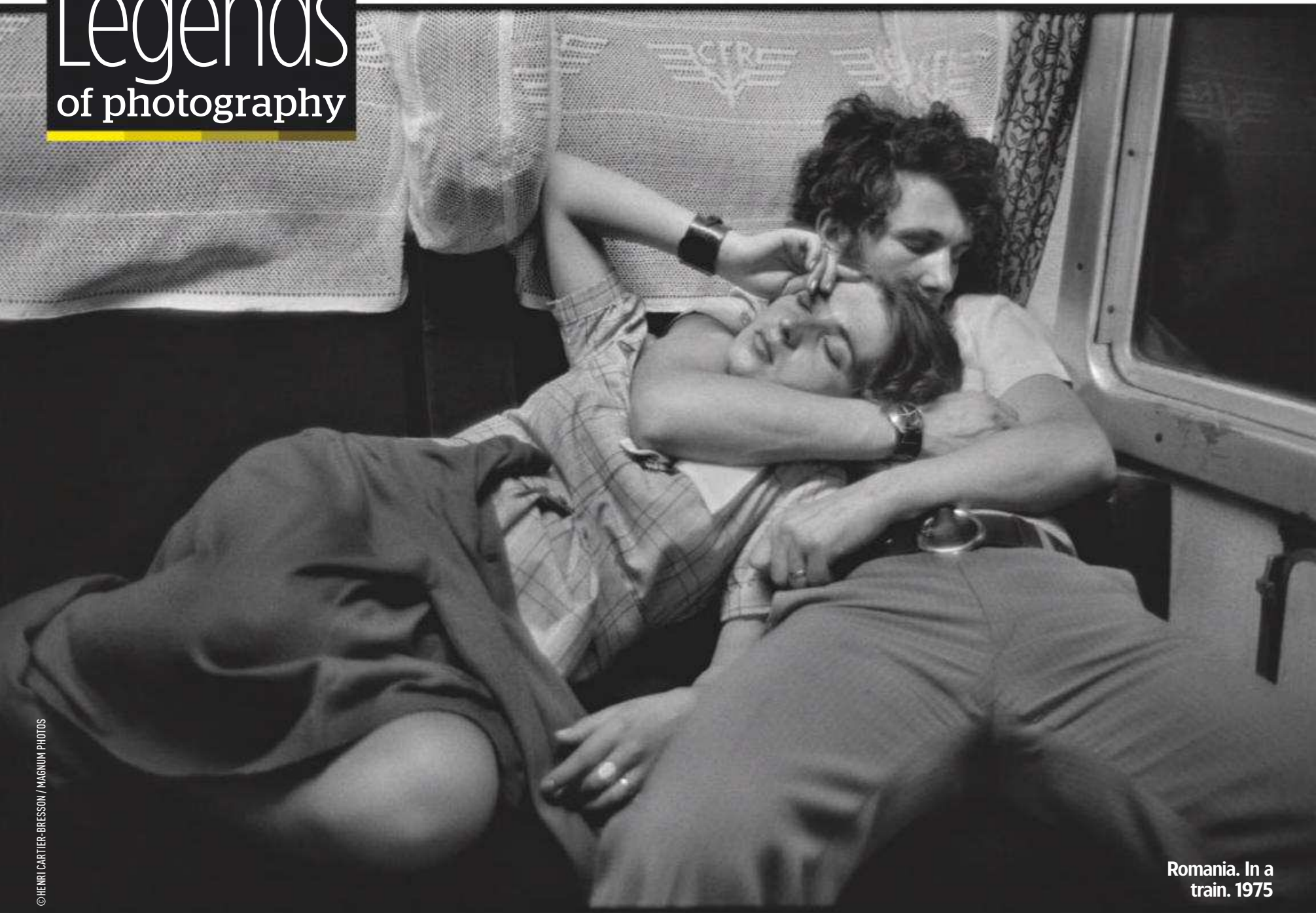
© MATTHEW HORWOOD



The view of this year's Pride Cymru Parade in Cardiff  
Nikon D5, 70-200mm,  
1/8000sec at f/2.8,  
ISO 200



# Legends of photography



Romania. In a train. 1975

© HENRI CARTIER-BRESSON / MAGNUM PHOTOS

© ALAIN NOLDES/STYMA/STYMA - GETTY IMAGES



## Henri Cartier-Bresson

Cartier-Bresson has influenced generations of photographers, as **Oliver Atwell** writes

If you had to conjure up a mental slideshow of the most influential photographs ever taken, there are probably a number of obvious candidates. Steve McCurry's 'Afghan Girl' would likely be one, as would Robert Capa's 'The Falling Soldier' and Dorothea Lange's 'Migrant Mother'. Another certainty would be one image in particular that has gone on to influence an entire genre of photography – street photography – and has largely come to act as the purest example of one of photography's most enduring terms, the 'decisive moment', an oft-repeated concept that illustrates the perfect moment to press the shutter in order to perfectly capture a candid scene. This image is, of course, 'Behind the Gare Saint-Lazare, Pont de L'Europe' from 1932, an image of a man jumping over a puddle that has perhaps become the

touchstone for photography's magical craft and was taken by French photographer Henri Cartier-Bresson (1908-2004).

### Pioneer of the candid moment

The image we see here is a little different but, arguably, no less significant. By the time he took this shot in Romania in 1975, Cartier-Bresson had built a reputation as a master photographer who shot on Leica cameras with 35mm film, who had fought in the Second World War, had made films, had had several notable exhibitions (including one 'posthumous' exhibition as he was believed captured and killed), had co-founded the legendary Magnum photography agency (which he later left to concentrate on his work) and had established himself as the pioneer of the candid moment and documentary photography. His work, which was itself

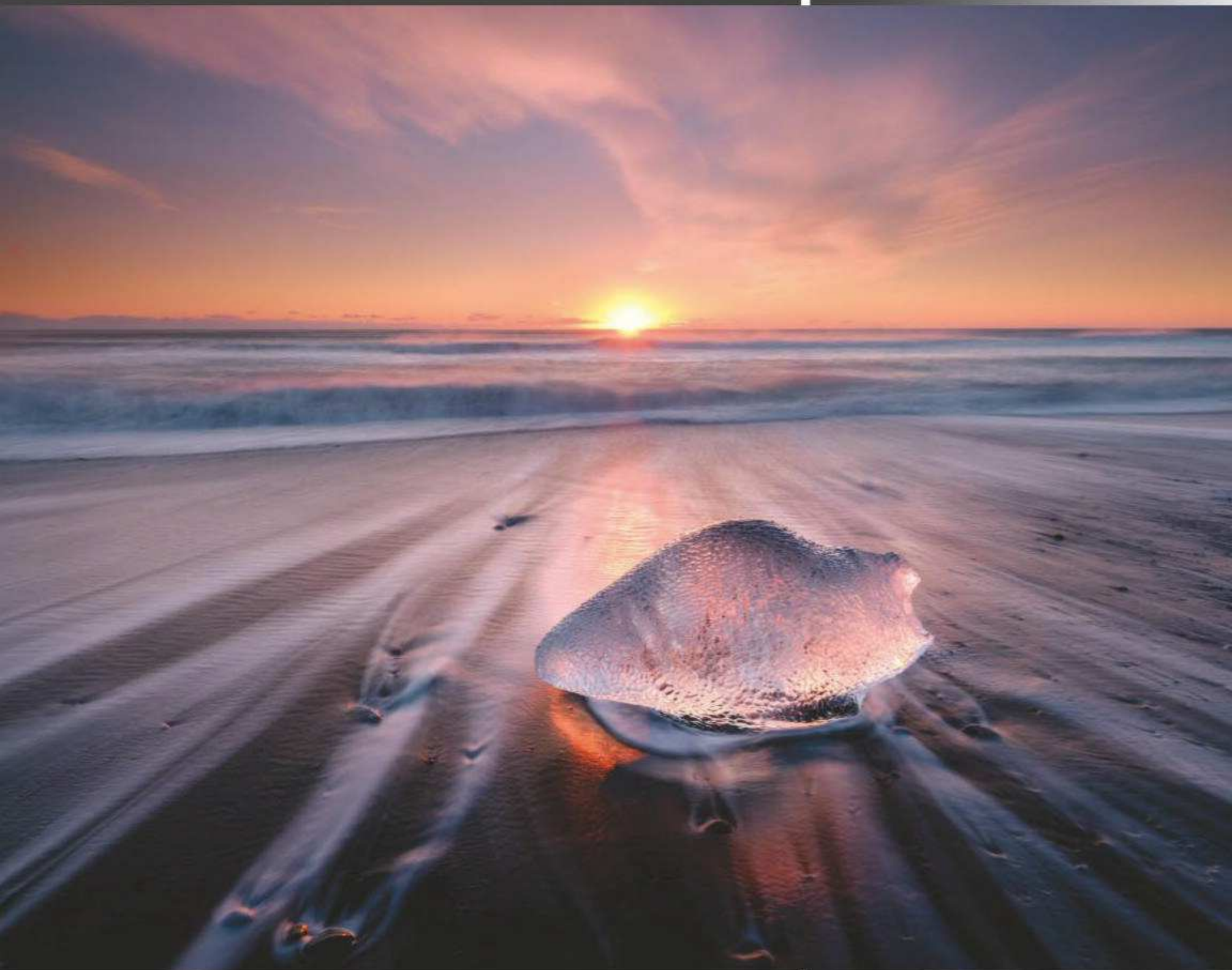
influenced by the instinctual unconscious approach to image making developed by the Surrealists, was a clear influence on many of the most notable photographers of the 1960s and 1970s, perhaps most significantly figures such as William Eggleston and Joel Meyerowitz whose images rely on the candid everyday nature of their subjects.

This image of two young lovers on a train seems on the surface to stand in contrast to the aforementioned shot of a man jumping over a puddle but perhaps they both in their own ways express the decisive moment. By 1975, Bresson was at the end of his photographic career. In fact, by this time he rarely took images other than a small handful of private portraits and was instead more concerned with painting and drawing. This image is not one of energy and dynamism but it does undeniably capture its own decisive moment as the lovers doze in each other's arms. Unlike the man jumping over a puddle, which is quick and ephemeral, this decisive moment is languid, static even. It's a prolonged moment, one stretched out over time. It's perhaps the perfect complement to the image of the man jumping over the puddle. Both images are polar opposites of the same principle. It's fitting, then, that this image appeared at the end of Cartier-Bresson's influential photographic journey.

AP



# Reverse ND filters



'Diamond Beach' near Jökulsárlón Glacier Lagoon in Iceland is a photographer's paradise: a black sand beach stretching as far as the eye can see, littered with blocks of glistening ice - a genuinely unique location. I'm fortunate enough to have visited it on a number of occasions, but the weather in Iceland is unpredictable, to say the least and it's rare that my visits seem to coincide with good light. This particular morning was an exception, however; the horizon was clear at dawn and there was enough high cloud in the sky to catch the colour from the rising sun.

One of the problems with shooting at sunrise and sunset is that the brightest part of the scene is on the horizon. Using traditional graduated filters is therefore tricky, as they are darkest at the top and fade gradually towards the transition zone - meaning they are not always as strong on the horizon as they need to be. LEE's Reverse ND filters solve this problem by being darker on the horizon and then fading towards the top of the filter. The transition zone is well-judged, being strong enough to control the light but soft enough to blend in to the horizon unobtrusively. For this shot, I chose a 3-stop Reverse ND, and the result is a natural-looking sky, even with the bright sun climbing above the horizon.

*M Bauer*

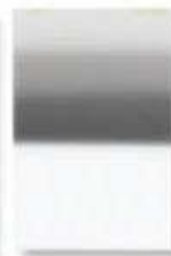
**Mark Bauer**  
markbauerphotography.com

0.9 Reverse ND (3 stops)  
1.2 ProGlass IRND (4 stops)  
Fuji GFX 50s, Fuji GF 23mm f/4,  
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Seven5, 100mm and SW150 systems



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(2 stops)



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# Inbox

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## LETTER OF THE WEEK

### Gear acquisition syndrome

It was a pleasure to read the article *Success on a shoestring* (AP, 22 September). It brought back many happy memories of my own 'grass roots' photography. It reinforced the fact that it's the photographer that counts, not the equipment. However, I feel that the photography press is at least partly to blame for prevalence of 'Gear Acquisition Syndrome'.

My first 'serious' camera was a used Zorki 4K and I used second-hand equipment for years, winning competitions and selling images to magazines in the process. Now nearing retirement, I was last year able to buy a Canon EOS 5D Mark IV.

Not long after I bought the 5D, Nikon launched its D850 – without doubt, a stunning camera. I was still very pleased with my Canon, but I was astonished by some of the reviews I read, mostly online.

Many of the reviews drew comparisons between the 5D Mark IV and the D850, and had I been susceptible to GAS I could have been influenced. In one review it said the 'EOS 5D Mark IV is dead and buried'; another one advised Canon users to 'check the trade-in value' of their gear with a view to 'upgrading' to the Nikon.

AP is to be congratulated on never being guilty of doing this. Yes, you feature reviews of new equipment because there will always be times when we have



**John Anderton loved our Second-hand Special issue**

genuine reasons to replace or upgrade our gear and it's helpful to be able to read unbiased and informed reviews.

I learned so much by using basic, used gear and I've carried this knowledge and skills forward into my own 'digital age'. My advice to anyone would be start with the basics, in terms of equipment and learning, and save some money in the process.

**John Anderton**

**The internet is full of nutters, John, for whom every camera that comes out is either the best or the worst thing ever made. We're a bit more level headed. We'd also like to say thanks to MPB for providing the cameras for our cover shoot – Nigel Atherton, editor**



### Expensive cameras

The front cover – AP 22 September – boldly portrayed 'Bargain hunt' as the headline. What followed inside was a real treat and made this issue a keeper. Well done to all involved.

By contrast, in the back pages, a major advertiser showed 23 new camera images on a double page spread. All tempting and eye-catching, but a closer look revealed that 18 cameras were priced from over £1,000, rising to over £3,000. Here's the question. Who is buying them and is their resulting photography so greatly improved?

We know that brand snobbery exists elsewhere, among cars and luxury personal items, for example, so are we reaching a position with cameras where there's a big divide based on wallet potential?

**Mike Wheelan**

**Advertisers are focusing on these £1,000+ cameras for the simple reason that they are the most popular, Mike. Is their photography improved? That's difficult to say. Certainly they may enable certain pictures to be taken more easily (such as sport) and at higher quality. But people will always want the best they can afford when it comes to the things they are passionate about – Nigel Atherton, editor**

### I love

I very much enjoyed the article in the 8 September issue about photographic city breaks – in particular the panoramic view of Chicago's high-rise river frontage. That has prompted me to send in a similar type of image of Tokyo bay created in the same way but by stitching together five

rather than seven shots. Where the images differ significantly is in the equipment used to create them. The Chicago image was made using a Canon EOS 5D IV and EF 100-400mm, a combination that will have cost about £4,000 and weighs about 2.4kg. In comparison, my set-up consists of a Nikon 1 J5, F-Mount adapter and a 30-year-old Nikkor shift lens – which together cost me less than £500 second-hand, and weighs just 700g. I don't believe that from a technical perspective there is enough between the images, especially at the sizes reproduced in the magazine, to justify the huge differences in the costs of obtaining them. The EOS 5D IV used for the Chicago image is of course a DSLR, and my J5 is mirrorless, which explains the differences, but with the drive towards full-frame sensors in mirrorless cameras the two systems are beginning to overlap in both size and expense. To my mind that negates some of the original attractions of mirrorless cameras and I, dare I say it, some of their charm.

**John Greene**

### eBay is safe

I just wanted to inform your readers and your Technical Editor Andy Westlake about eBay purchases, following his Viewpoint article in the 22 September issue. Andy states that many people are put off from purchasing on eBay and Gumtree by the risk of not getting what they paid for.

In fact there's little risk at all buying from eBay, though I can't comment on Gumtree. Anything purchased on eBay can be returned within 30 days for a complete refund for any reason at all (you don't like it, too big or

# Win!

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32 EVO Plus





© JOHN GREENE  
**John's stitched image of Tokyo Bay was taken with a Nikon 1 J5**

**retailers are so popular – Nigel Atherton, editor**

### Back to film

As one who first developed films in the 1940s by a red light in a dish, and got the ARPS in the Seventies in portrait and theatrical photography, I welcomed your article on second-hand purchases in your issue of 22 September.

I was seduced by digital for a few years, but now those cameras are in a landfill, and I have returned to film. My first purchase, a Leica M2 on eBay, was advertised at £300 'for parts and repair.' Three weeks later, having had a CLA service, it was back on the road. Leitz glass is costly, but Canon LTM lenses are great, 10% of the price and Japanese eBay dealers are highly reliable in their descriptions. A 35mm f/1.8, a 50mm f/1.8 and a 50mm f/1.4 (the 'Japanese Summilux' though it appeared before that lens) plus an 85mm f/1.9 soon came by airmail. Leicas breed in captivity, and another M2 soon followed. For processing I bought a Kindermann tank, and a Leitz Valoy enlarger on eBay. Rewired, and equipped with an EL-Nikkor, it is fantastic.

For far less than the cost of the new Nikon mirrorless camera, I now have two M Leicas, a full set of lenses and an equipped kitchen/darkroom. The second-hand market is a golden age for those of us returning to RealRaw. The relief at being back on film and having the fun of monochrome photography is delightful. No wonder that colleges teach it. If one must have an SLR, then the Nikon FM at around £100 is the answer. It is robust, has a meter, and nifty fifty Nikon lenses are easily sourced.

**Geoffrey Rivett**

small, incorrect, smells like dog) at the buyer's cost. If the item is not exactly as described or is faulty in any way, the buyer can return the item at the seller's cost for a complete refund.

This applies to both new and used, 'Buy it Now' or a bidding auction. And even if the seller states 'no returns' or 'return within 14 days', the law is 30 days and must be upheld.

My best tips would be watch the postage prices. They're usually free in this country but can be expensive from the USA. Where possible, try to buy from a UK stockist – buying from China can take weeks to arrive. Always return items tracked and signed for, as you can claim from Royal Mail if they go missing.

I don't work for eBay – my family runs a retail store and we sell mostly from an eBay shop.

**Anthony Clarke**

**Thank you, Anthony, for this detailed information. We probably should have said that people are put off by the risk of not getting what they paid for, because there is a perception that buying from eBay is riskier than perhaps it is, and there have been one or two horror stories so it isn't risk free – which is why second-hand**



**Geoffrey relishes his Leica M2 and going back to film photography**

**APOY 2018**

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\*FOR THE PURPOSE OF THE COMPETITION, THE DEFINITION 'AMATEUR' REFERS TO A PERSON WHO EARNS 10% OR LESS OF THEIR ANNUAL INCOME FROM PHOTOGRAPHY OR PHOTOGRAPHIC SERVICES.



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## Round Eight Travellers' Tales

Every location has its own unique feel. If you are looking for inspiration visit the oldest part of a location, and then the newest part. Or climb to the highest point and look down on your temporary home. Get up early and visit a local market, or stay out late and shoot lights reflected in water. Talk to people, but try not to 'steal' a shot.

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## Round Eight Travellers' Tales

Visiting somewhere new, whether it's a city, country or continent, can really get the creative juices flowing. Every location is unique, and photographing the buildings, landmarks and people you encounter will help to convey the real spirit of a place. Looking for inspiration? Visit the oldest part of a location, then the newest part. Alternatively, climb to the highest point and look down on your temporary home. Get up early and visit a local market, or stay out late and shoot lights reflected in water. Talk to people – a smile can go a long way towards securing willing subjects. Try not to 'steal' a shot; be patient and courteous.

### Plan your APOY 2018 year

Below is a list of all this year's rounds including when the rounds open, when they close and the dates the results will be announced in AP.

THEME	SYNOPSIS	ANNOUNCED	CLOSES	RESULTS
Best of British	Britain	17 Mar issue	6 Apr	26 May issue
Fur and feathers	Wildlife	7 Apr issue	27 Apr	30 Jun issue
Mono culture	Black & white	5 May issue	25 May	28 Jul issue
Close encounters	Macro	2 Jun issue	22 Jun	25 Aug issue
Persons of interest	Portraits	7 Jul issue	27 Jul	29 Sep issue
Town and country	Urban and rural	4 Aug issue	24 Aug	27 Oct issue
World in motion	Movement	1 Sep issue	21 Sep	24 Nov issue
<b>Travellers' tales</b>	<b>Travel</b>	<b>6 Oct issue</b>	<b>26 Oct</b>	<b>22 Dec issue</b>

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## ROUND 8: PHOTOGRAPHY TIPS

How to capture the essence of travel



### How low can you go?

Shoot at ground level – it's a surefire way of capturing an unusual image, as it forces you to play with angles and perspective. Fit a wideangle lens for an even more dynamic result.



### Go behind someone's back

We tend to photograph people from the front, but take time to check out the view from behind, too. This image is all about symmetry, and wouldn't be as effective if we could see the subjects' faces.



# her of the Year

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# APOY 2018

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## This month's prize

SIGMA 18-300mm F3.5-6.3 DC Macro OS HSM | Contemporary lens, SIGMA USB Dock, SIGMA EF-630 DG flash, SIGMA Flash USB Dock FD-11

The SIGMA 18-300mm F3.5-6.3 DC Macro OS HSM | Contemporary lens is your perfect travelling companion. Lightweight, compact and versatile, its focal range means you can carry just one lens, leaving you free to concentrate on capturing the scenes in front of you. The USB Dock allows the user to update firmware and adjust lens settings, while the EF-630 DG comes with numerous functions to help you use flash creatively. Completing the line-up of goodies is the Flash USB Dock FD-11 – a user-friendly way of updating your flash's firmware. In total, these prizes are worth £1,000.



By shooting from above, the photographer has emphasised the sheer volume and variety of this trader's wares



**Don't forget the architecture**

Buildings can say as much about a place and its culture as the people do, so why not try making these your subject? Look for graphic shapes and include figures for scale, where possible.



**Look for blocks of colour**

It can be easy to be overwhelmed by colours when travelling, so make a conscious effort to isolate just one hue. This image is made even more impactful by the graphic lines that break up the red.

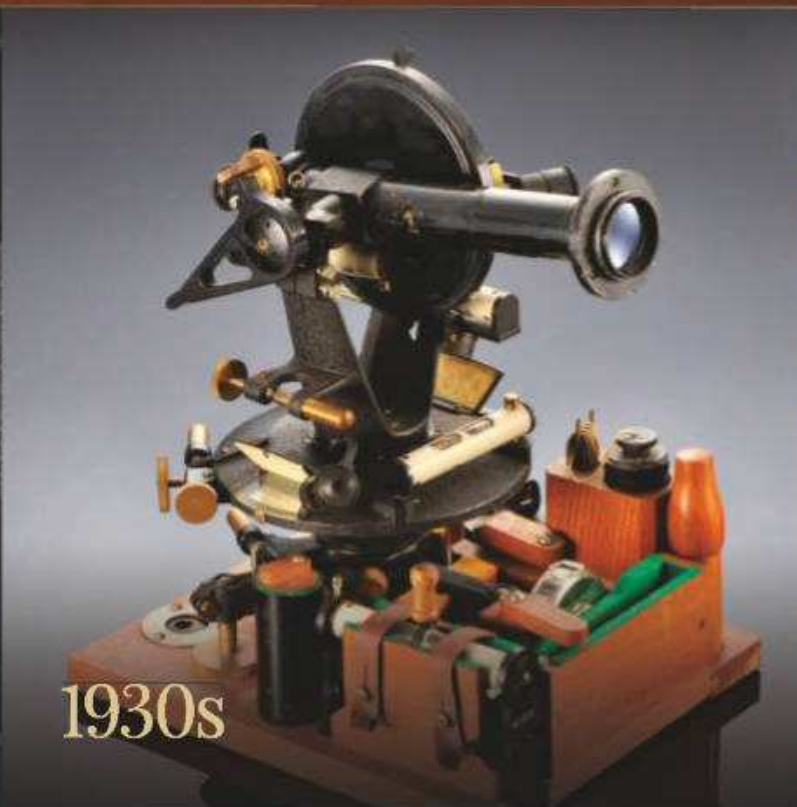


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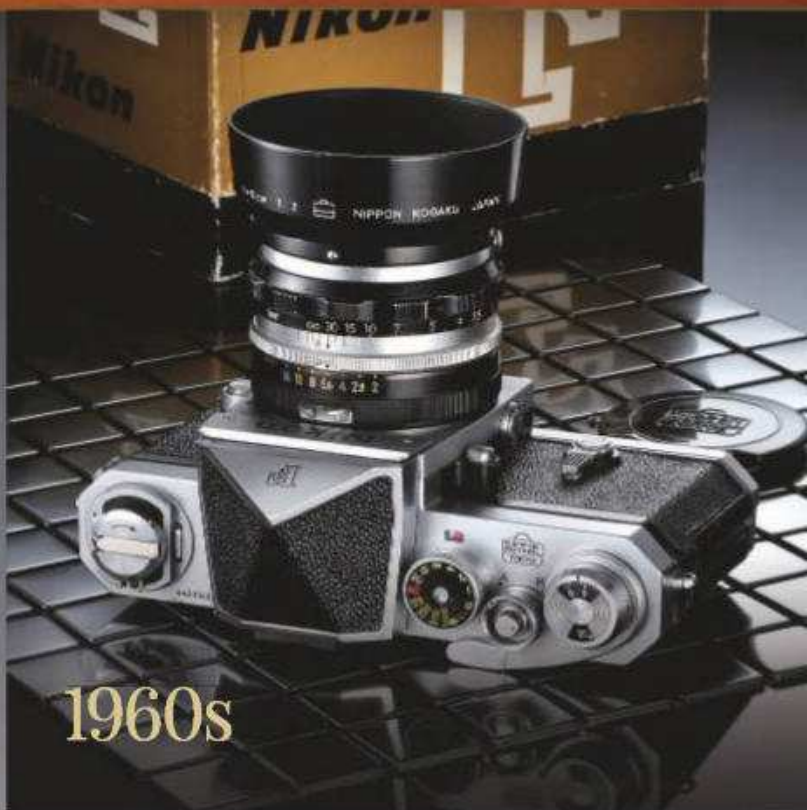
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1960s

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## Photo Insight

# Blue print

## By Jill Flower

Printmaking student, **Jill Flower**, headed to the beach for her unique approach to cyanotype printing

**J**ill Flower has always had a passion for creative visual arts and crafts, and after completing a foundation course she began a BA in Fine Art: Printmaking. Now in her third and final year at Brighton University, Jill is gearing up for her final project. In preparation, she has been experimenting with a variety of printmaking styles: in particular, the cyanotype process.

The images you see on this spread are actually sections of a 33ft long print that Jill created on the beach. 'I thought it would be fun to produce a large piece of work using the sunlight, found objects and processing it in the sea.'

To create a cyanotype, paper (or any other medium that can absorb solution) is coated with light-sensitive chemicals and dried. To create the image, negatives or objects are placed on it before being exposed to UV light, either using the sun or a specialist UV light source. The item(s) that block the light will be revealed in white and everything else in blue.

Jill enlisted the help of fellow students and technicians to carry out her experiment. She bought a roll of wallpaper, and coated the paper with the light-sensitive chemical one section at a time, while a friend

used a hairdryer to get the drying process started. It was then hung in a large-screen drying cabinet for 30 minutes to allow it to dry fully.

On the day of the experiment the wallpaper was transferred to the beach in a black bin liner to prevent it exposing in transit. Without a plan in place, Jill and her helpers set about placing objects randomly onto the rolled out wallpaper. 'A couple of the students said they would like to lie on it, while others wanted to put personal objects on it or collect items from the beach. One person brought along some Japanese Kimono stencils that were placed in the middle. Once we unrolled the coated paper, everyone did what they wanted.'

To work out how long to expose the coated wallpaper for, Jill had visited the beach the previous day with a small piece of paper to test the process. With an estimate of 15 minutes, Jill knew the process was going to require some guesswork. She said, 'I had a rough idea, but on the day we could see the paper changing, which helped. People were adding bits to the composition at different stages during the exposure too, so it was very much a "touchy feely" experiment.' But the experiment wasn't quite over;



© JILL FLOWER

the next task, after removing the objects, was transferring the 33ft roll of paper into the sea, which proved rather challenging. Jill and several others carefully made their way (fully clothed) into the sea to rinse the print. 'It was only in for a couple of minutes; we could see when it was washed. I would have kept it in for longer but even the calmest of waves made it difficult to manage and it was in danger of breaking up.'

Typically, a cyanotype needs to be rinsed in water. Jill usually adds hydrogen peroxide to encourage the blue to come up much faster. But with the seawater just a few steps away,

it made perfect sense for Jill to develop her wallpaper there and then. 'Substituting with the sea worked really well and it reacted exactly like water with hydrogen peroxide, as the colour came up really quickly. Usually the blue will strengthen as it oxidises over the first 24 hours but the sea seemed to do this in one go!'

The print was then dried in the sun on the beach before they returned with it to the university campus. It had been a successful experiment. 'The final piece was very pleasing and had an underwater feel to it. The seawater created a very rich blue tone, probably due to the effect of the salts.'



### Jill Flower

Jill Flower is an undergraduate at Brighton University studying Fine Art: Printmaking. She previously worked in IT as a Technical Architect before taking early retirement. Jill has also done voluntary work with the YMCA delivering sessions on photography, filmmaking and animation. To see more of her work, visit [www.jf-imaginart.com](http://www.jf-imaginart.com).





Personal objects,  
items found on the  
beach, stencils and  
even people  
themselves were  
randomly positioned  
on the wallpaper



The 33-foot print was rinsed in the sea for 15 minutes and then dried on the beach in the sunshine

Having had such a successful outcome, Jill plans to try even more experiments like this one: 'I love the idea of using the environment to make art, and I love to work collaboratively with people.' Jill continues, 'I will repeat the process but next time I need to plan where and how it will be displayed, so I can give more direction over the artwork itself.'

With a future field trip planned to Morocco, Jill's aim is to take some cyanotype paper with her and return with lots of work and ideas for inspiration that she can develop during her final year. We can't wait to see what she does next!





## Technique PHOTOSHOP

**Martin Evening**

Martin is a photographer with a commercial background in beauty photography. He is known for his in-depth knowledge of Photoshop and Lightroom and as an author on digital imaging. His recent books include: *Photoshop CC 2018 for Photographers* and *The Adobe Photoshop Lightroom Classic CC Book*. Visit: [www.photoshopforphotographers.com](http://www.photoshopforphotographers.com).

# Selecti





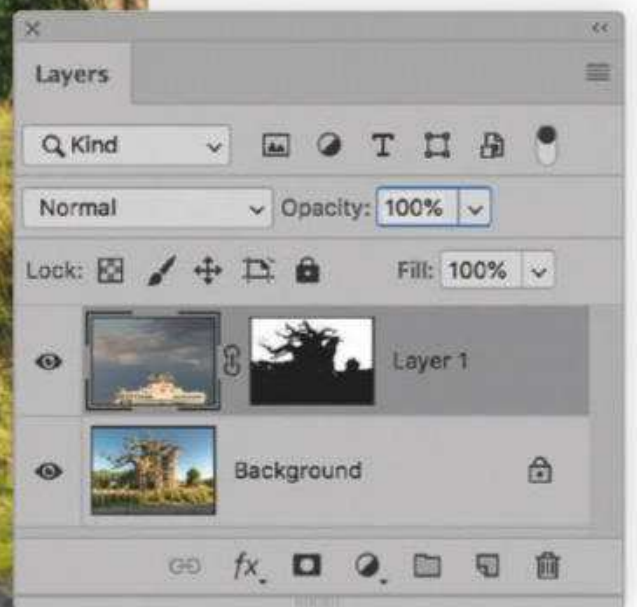
# Selections made easy

Making selections is an essential Photoshop skill

**Martin Evening** gives a quick class on stress-free ways to create selections in Photoshop

**M**aking selections is an essential Photoshop skill. Selections can be used to select a specific area you wish to copy or edit, or to create a more permanent mask. How accurate that selection needs to be depends on what you want to do with it. But creating selections doesn't have to be difficult. Although some subjects may require the use of pen paths to accurately define a mask outline, there are plenty of times where the quick and easy methods are all you need to create a basic or initial selection in Photoshop. For example, while the Magic Wand may be considered something of a blunt instrument, for some images the Magic Wand can still be the quickest way to obtain an instant selection. It is also important to bear in mind here that the Select and Mask feature in Photoshop can be used to refine any selection. Make a simple

ALL PICTURES © MARTIN EVENING



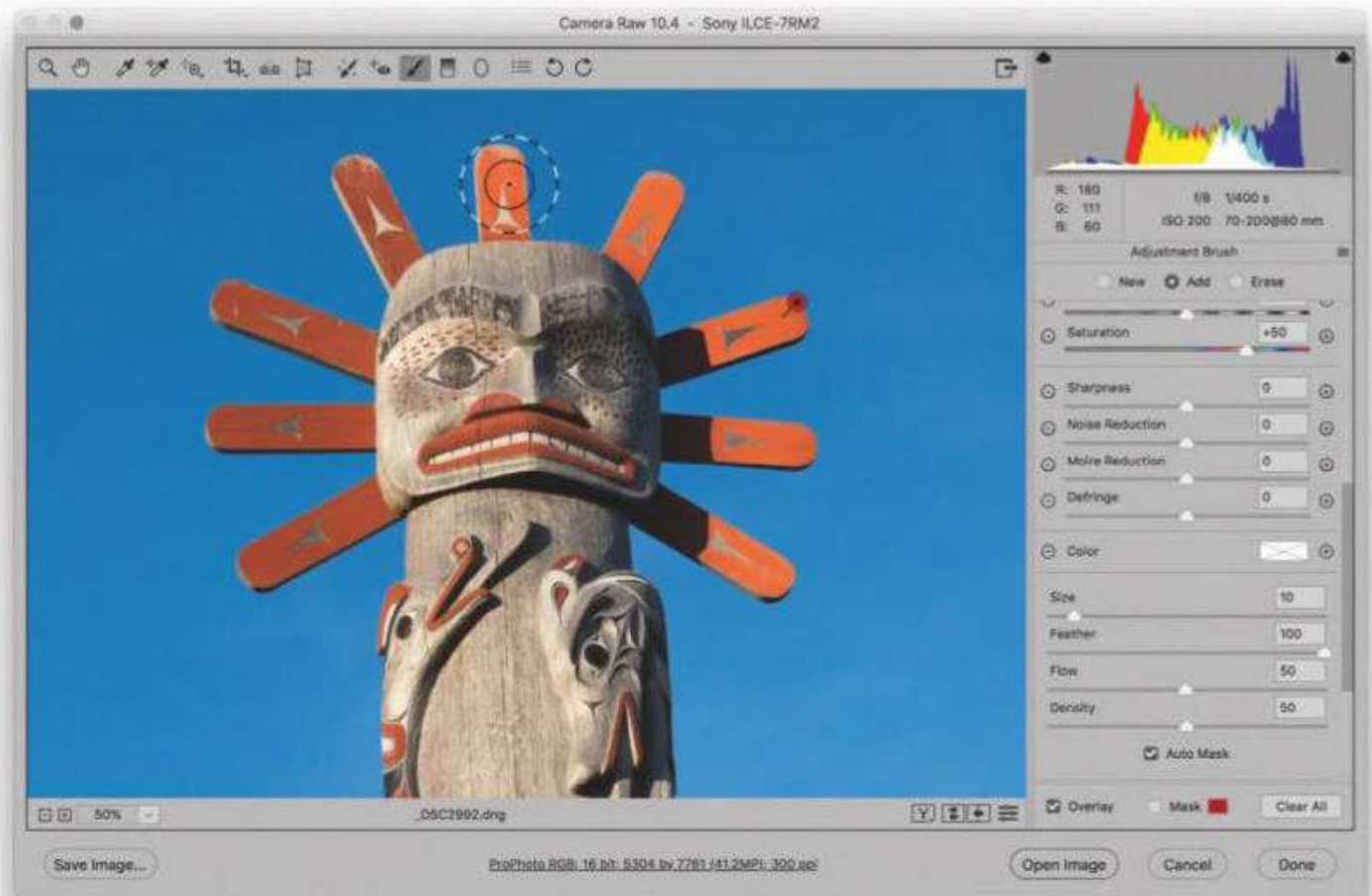
Selections can be used to select a specific area you wish to work on



# Technique PHOTOSHOP

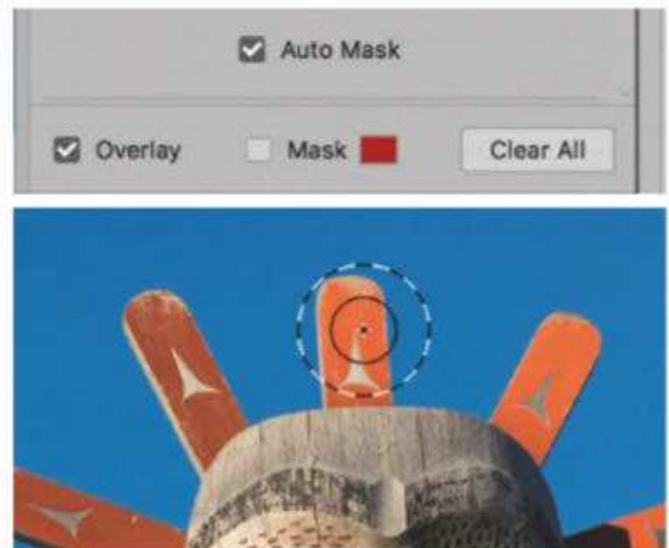
click with the Magic Wand to create an initial selection, and then click on the Select and Mask button in the Magic Wand tool Options bar to open the Select and Mask dialog where you can fine-tune the original selection. In these two steps you can end up with a fairly sophisticated mask. For example, the main image shows how a Magic Wand selection, modified using Select and Mask, could be used as the basis for a layer mask applied to a separate sky image layer.

Magic Wand alternatives include the Color Range command, which can be used to create more advanced colour selections. Here, there is a Fuzziness slider that is similar to the Magic Wand's Tolerance slider. If the Localized Color Clusters box is checked, Color Range can more accurately merge the colour sample data from multiple sample points. Also, when this is enabled, the Range slider can be used to determine which pixels are selected based on their distance from the sample points. You'll find that the above description will make more sense if you try opening Color Range, then choose different sample points in the image and play with the two sliders to see how these affect the colour selection mask. The Quick Selection tool is like an advanced Magic Wand tool. As you keep clicking and dragging



## Auto Mask in Camera Raw

If you select the Adjustment Brush in Camera Raw to apply a localised adjustment, there is an Auto Mask option at the bottom of the Adjustment Brush panel. When checked, this constrains the brush strokes to areas of colour that are similar to where you first clicked. As you paint you can re-click to clear the original sample colour to make a new sample. You can also refine the selection by holding down the Option key (Mac), or Alt key (PC) to erase in Auto Mask mode. In this way you can build up a masked selection in Camera Raw. Having done that you can fine-tune the Adjustment Brush settings to apply the desired adjustment. Watch out for speckled edges though. These can appear along edges of soft colour transitions and can be particularly noticeable when applying strong tone and colour adjustments.



Use the Auto Mask option to constrain the brush strokes

## DIFFERENT PHOTOSHOP SELECTION METHODS



### Select subject

To quickly select an object, try going to the Select menu and choose 'Subject'. This command cleverly works out what the main subject in a photo is and creates a selection around it. It won't work for every image, but often does surprisingly well. Here, it selected nearly the entire car in one step.



### Magic Wand tool

Clicking with the Magic Wand tool creates a simple selection based around the sampled colour where you clicked. If not all the desired pixels are selected, you can use Select > Similar to select more pixels of a similar sample colour based on the same tolerance setting as the original Magic Wand selection.



### Quick Selection tool

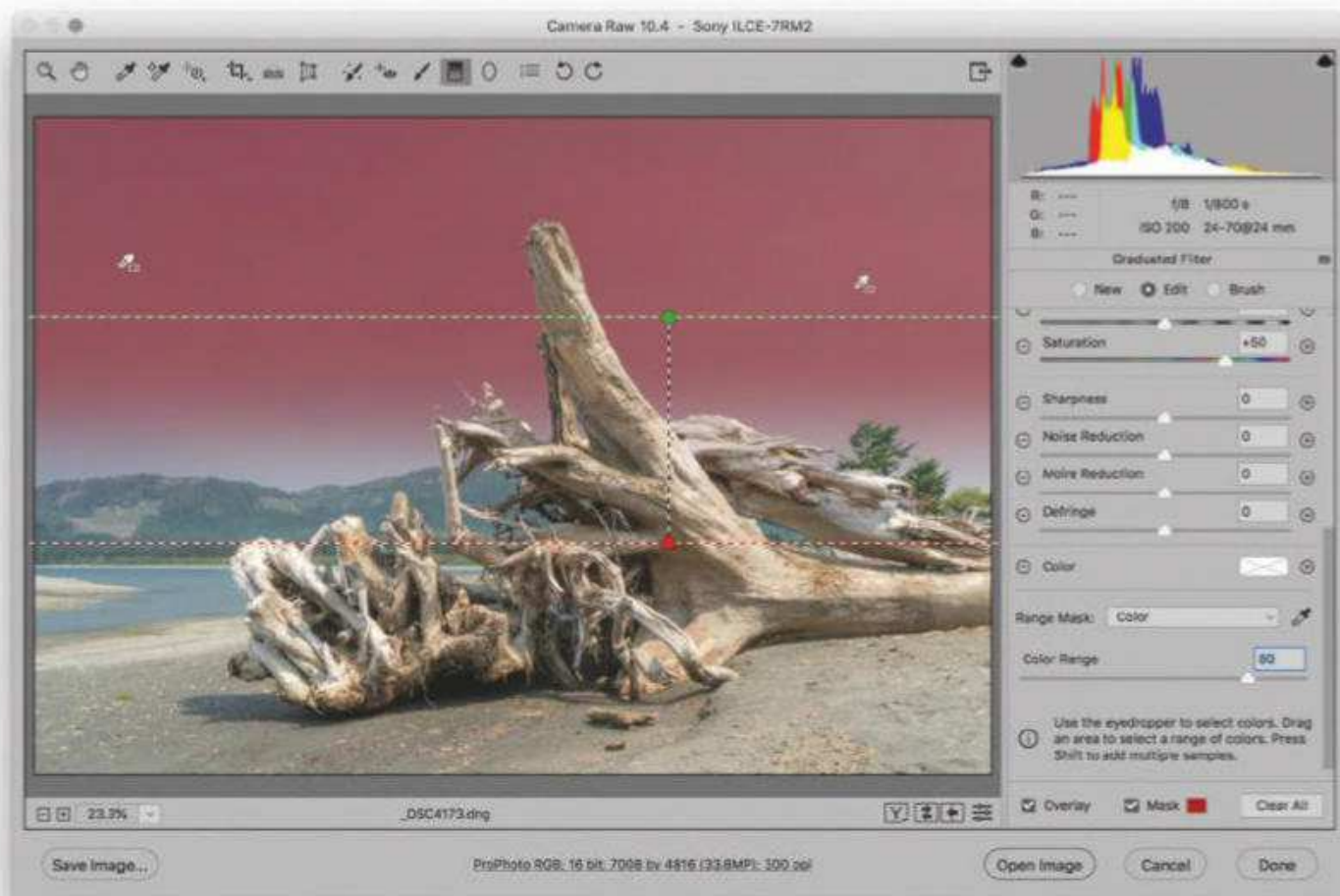
The Quick Selection tool offers a superior Magic Wand style selection method. Click, or click and drag once, to create an initial colour-based selection and keep clicking and dragging to add to the selection. Hold down the Alt key as you do so, to subtract from a quick selection.



# Range masking in Camera Raw

New to Camera Raw is the ability to edit the extent of a localised adjustment by applying a Range Mask. The Range Mask options are at the bottom of the localised adjustment panel. If you select the Color mode you can then select the Eyedropper tool and use this to sample the colours you wish to see the adjustment applied to. You can do this by clicking or marquee-dragging. Plus, you can add up to five sample points by holding down the Shift key as you add a new colour sample. The Color Range Slider

can then be used to soften or harden the refined mask border. Alternatively, you can choose the Luminance option. In this mode you can drag the shadow and highlight sliders to determine the luminance range the adjustment will be applied to. Similarly, the Smoothness slider can be used to soften or harden the refined mask border. At this point you can continue to edit the position or extent of a localised adjustment while the Range Mask will remain locked. Both can be edited independently.



The Range Mask options are at the bottom of the localised adjustment panel in Camera Raw

**‘New to Camera Raw is the ability to edit the extent of a localised adjustment by applying a Range Mask’**

you can add to or subtract from a selection. The Quick Selection tool also stores all the sample points in memory. Therefore, the more you click and drag, the more accurate the Quick Selection will be as you train it, showing Photoshop what to recognise as part of a selection and what not. With this in mind it can sometimes help to clear the Quick Selection tool memory by hitting the Q key twice before you carry on refining the selection, but starting with a cleared memory.

Recent additions to Photoshop include Focus Area selections, which I describe below, plus the new Select Subject feature. Powered by advanced machine learning technology, Select Subject has been trained to identify various types of objects in an image and automatically create a selection. In practice I find it does a pretty good job of creating instant selections that correctly identify the main subject in a photo. However, it will nearly always be necessary to refine the selection to some extent, but Select Subject is still a great time saver.

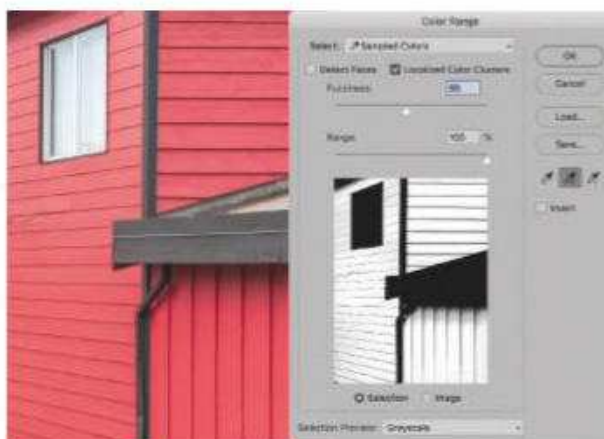
Finally, let's not forget the powerful selection tools in Camera Raw and Lightroom such as the Adjustment Brush Auto Mask mode and the new Range Masking features for refining the extent of localised adjustments.

AP



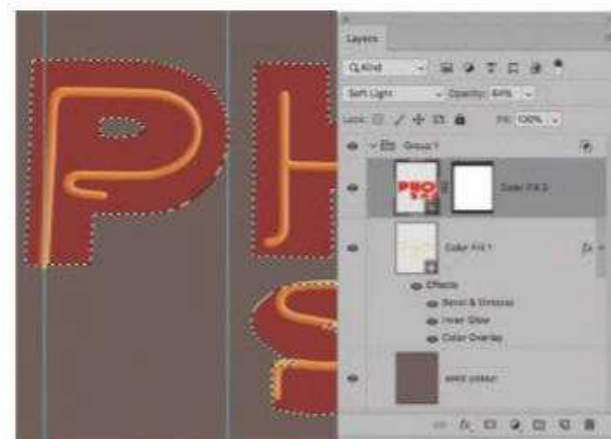
## Focus Area selection

To select a subject from an out-of-focus background, use Select>Focus Area. This brings up an option where you can adjust the In-Focus Range to determine the focus sharpness threshold. To modify the selection, use the Focus Area Add and Focus Area Subtract tools.



## Colour range masking

Instead of using the Magic Wand or Quick Selection tools you can use Select>Color Range. This can create a selection based on a colour sampled using the Eyedropper tool. You can carefully modify the extent of the selection using the Add to Sample and Subtract from Sample tools.



## Command/Control-click

Remember that you can use the Command key (Mac) or Control key (PC) at any time to click on a layer or layer mask in the Layers panel, a channel in the Channels panel, or a path in the Paths panel, in order to directly load as a selection.



# Breaking waves



## At a glance

£399

- 20.4MP 1/2.3in High Sensitivity MOS
- 28-128mm equivalent f/3.3-5.9 zoom
- 0.2in 1.17m-dot viewfinder, 0.45x magnification
- 3in, 1.04m-dot rear LCD
- 3840x2160 4K video at 30fps
- 4K Photo mode for 8MP still images
- Waterproof to 31m (102ft)

The **Panasonic Lumix FT7** is the latest model in a long line of tough compacts. **Audley Jarvis** sets out to discover just how tough a camera it really is

Thanks to Cornwall's direct exposure to the North Atlantic, we're blessed with some of the the best and most consistent waves in the UK. As a result surfing has long been a popular pursuit down there. I must admit that I'm not a particularly good surfer myself, but having grown up in Cornwall and learned the basics as a teenager I still enjoy the occasional paddle out, especially when the water is at its warmest towards the end of summer, and preferably when the waves are at a fun yet manageable height. So when *Amateur Photographer* called to ask if I would like to take the recently released Panasonic Lumix FT7 into the water and share my thoughts about it, I jumped at the chance. In my initial enthusiasm I kind of forgot that I've never actually taken pictures in the sea before. Sure, I've stood on the shore with a telephoto lens attached to my DSLR and photographed friends surfing on plenty of occasions, but never from the water itself.

### Surf's up

It's in these circumstances that I find myself arriving at Trebarwith Strand beach on a warm and mostly sunny day at the end of August. The wind is onshore so the 3ft waves out to

sea are looking a little ragged, with the odd bigger and cleaner wave coming through every now and again. While professional surf photographers usually go in only with flippers for maximum manoeuvrability, I decide to take

After much patience I managed to capture this half-decent action shot of a surfer at Widemouth Bay in Cornwall  
Lumix FT7, 1/800sec at f/5.2, ISO 125

RNLI lifeguards overlook Widemouth Bay. To give this photograph a bit more punch I brightened the original JPEG in Lightroom and added a bit of contrast and saturation  
Lumix FT7, 1/640sec at f/5.7, ISO 80

ALL PICTURES © AUDLEY JARVIS







my bodyboard in and use it as a platform so that I can shoot from a prone position. Having familiarised myself with the FT7 and tied it to my wrist, I paddle out and give it a go.

Getting out proves easy enough; however I quickly discover that trying to take pictures in the water – especially in the churning white water just in front of where the waves are breaking – is a lot more difficult than I'd anticipated back on dry land. On top of this the limitations of the FT7 soon begin to reveal themselves.

The first problem I encounter is that the FT7's upgraded 3in rear LCD display – which now employs 1.04-million-dot pixels compared to 460,000 dots on the FT5 – inexplicably fogs up to the point of being unusable. This happens within a few minutes of jumping in, forcing me to use the FT7's newly introduced 0.2in electronic viewfinder instead. Shooting through it is just about manageable, but navigating the in-camera menu proves

much more difficult. While I don't have any major complaints with the FT7's general handling, it would certainly help if some of the buttons were a bit bigger – especially the zoom control, which I find small and fiddly to operate under pressure.

### **Autofocus issues**

The main issue I encounter while trying to use the FT7 in the sea, however, is autofocus performance. Given that I'm trying to capture relatively fast-moving subjects framed by a constantly shifting background I decide to activate the camera's AF Tracking mode. While this seems like the most practical option, having to repeatedly reset and lock the tiny focus box on to my subject through the FT7's viewfinder while bobbing around in the sea proves tricky, to say the least. In keeping with many other small-sensor compacts, the FT7 also suffers from a slight shutter delay, which in such a dynamic environment adversely affects

my ability to time my shutter-button presses correctly. Processing times are a little on the slow side too, and on more than one occasion I find myself waiting for the camera to catch up while the action is happening in front of me.

Reviewing my images back on dry land I'm struck, not to mention disappointed, by just how many of my images aren't in focus. I should probably point out that, faced with less-demanding scenarios on dry land, the autofocus performance isn't so much of an issue. On the contrary it's both fast and accurate enough for most general-shooting purposes. However, for such demanding conditions in the water it's just not quite up to scratch and has room for improvement.

### **4K Photo**

During my first session in the water I also decide to try out the FT7's 4K Photo mode. While this has become a staple feature on many Lumix cameras, this is the first





# Testbench

time the technology has made it into one of the company's tough compacts. With its various capture modes it's certainly a great way to capture action sequences, but the results are hugely dependent on autofocus performance. And, again, while this works quite well in a more controlled environment, out at sea with moving water everywhere it proves inconsistent. In total I manage to take around 170 images before the FT7's battery packs up. I leave the beach slightly disappointed but determined to learn from my experience and do better next time.

At the risk of stating the obvious it's probably worth pointing out that professional surf photographers don't really use cameras like the Lumix FT7. Instead, they tend to opt for high-end mirrorless cameras with advanced video capabilities such as the Sony A7S II, enclosing them within expensive waterproof housing units. For regular surfers GoPro action cameras are by far the most popular choice, thanks mostly to their ultra wideangle lenses and 4K/Full HD video abilities. By taking the FT7 out into the North Atlantic surf, we're pushing it to its limits and perhaps even slightly beyond. One thing we can say in the FT7's favour though, is that the camera did at least survive its ordeal. Shortly after getting out of the water, the rear LCD display begins to de-fog too, which comes as a huge relief.

## Going manual

A few days later I decide to try again. This time the venue is Widemouth Bay. Arriving first thing in the morning the sky is unfortunately a bit grey and the light a bit flat. The surf, however, is a consistent 3–4ft. Better still, a cross-offshore wind is helping to hold the waves up, giving them a much better shape than at Trebarwith.

Having reflected on my experiences at Trebarwith, I decide to try a slightly different approach. This time I put the camera into manual mode and dial in a shutter speed of 1/1000sec, leaving the camera to choose the sensitivity setting automatically. There's plenty of light so I'm confident that the camera won't raise the ISO too high. Wading into the sea I'm hugely relieved when the rear display doesn't fog up as it did previously. I'm still faced with the conundrum of trying to get myself in the right position at the right time, but I'm happy to take a bit of a beating from the surf if it means I'm in a better position to capture some action sequences of surfers catching the waves.



This image was captured at Trebarwith. It was rotated very slightly in post to ensure the horizon is perfectly level  
Lumix FT7, 1/1000sec at f/3.3, ISO 80

## 'For regular surfers GoPro action cameras are by far the most popular choice'

### Image quality

The best part of three hours later, and just as the sun finally decides to come out, I emerge from the sea with another 170 or so images. My hit rate hasn't improved dramatically, if I'm honest, and numerous images suffer from being either slightly mistimed or a bit blurred. That said though, I have managed to capture a few keepers. On reviewing the images in greater detail later that day, the overall image quality reveals itself to be very much in keeping with what I'd expect of a 20.4MP 1/2.3in sensor – which is slightly better than a cameraphone but way off what I'd expect to achieve with a Micro Four Thirds, APS-C or full-frame camera protected in an underwater housing. Examining my images closely at 100% in Lightroom reveals that fine detail is prone to the smearing effect that is common in many small-sensor compacts. Chromatic aberrations in the form of purple fringing abound on many images too. Perhaps in this regard the next step is for one of the tough compact manufacturers to introduce a one-inch sensor in a future model so as to provide a tangible step-up in overall image quality. Here's hoping anyway.

I also notice that some of the JPEGs from Widemouth are a little flat and lacking in contrast and impact, which no doubt is partly attributable to the flat lighting conditions on the day. It's at this point that I find myself wishing



Shot from the water's edge, complete with water drops on the lens Lumix FT7, 1/1250sec at f/3.3, ISO 80

the Lumix FT7 supported raw capture so I can push and pull the image further in Lightroom, which the excellent Olympus TG-5 does allow.

### Final thoughts

Tough compacts have been around for several years now and, while the specifications and features vary between individual brands and models, they are all designed to withstand the kind of environments and treatment that would all but destroy regular compacts. As Panasonic's flagship tough compact the FT7 is waterproof to 31m, drop-proof up to 2m (6.6ft), crush-resistant up to 100kg, and freeze-proof down to -10°C. This makes it ideal for use on the beach and for light snorkelling/diving purposes, as well as on the ski slopes or for hiking expeditions in the great outdoors. Our field testing did reveal its limitations though, especially with regard to AF performance and general operational speed. As such it's not a camera we would really recommend for capturing fast-moving action in dynamic or challenging environments. Put another way, while the FT7 undoubtedly benefits from tough construction, it's not a particularly dynamic camera. This isn't necessarily a criticism; just so long as potential buyers are aware of its limitations in advance and are instead primarily looking to purchase it for its tank-like construction and ability to be used in places that would be wholly out-of-bounds to regular compacts.



## FT7 vs FT5: key differences

AS AN extremely robust and solidly constructed camera, the FT7 certainly has its appeal as a take-anywhere camera. There's plenty to elevate it above the older FT5 model that it replaces too: the addition of an EVF, albeit a small one, gives photographers the option to shoot at eye level. The rear LCD display is much improved too, although ours did inexplicably fog up during one outing into the sea. Last but not least, the FT7 also comes well equipped with a range of Panasonic-specific features and technology found on other Panasonic cameras, not least 4K Photo Mode with its innovative ways of capturing 8MP stills from 4K movie footage.



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# Testbench LIGHTING TEST



## At a glance

£1,549

- 50° and 110° beam versions available
- 3150 Kelvin – 6300 Kelvin (Bi Colour model) 5600 Kelvin (Fixed)
- 100,000 hour LED lifespan
- 57x22x56cm / 6.1kg

# Rotolight Anova PRO 2

In a studio test, **Jamie Harrison** reviews Rotolight's second offering in its Anova range of continuous LED lighting units: the Anova PRO 2 Bi-Colour Standard 50°

**T**he past few years have seen a rise in the quantity and quality of LED lights. Originally appealing to DSLR video users for their flicker-free lighting ability, LED lights have gradually become more acceptable to stills shooters as their power output has increased, particularly if shooting with continual lighting. LEDs are now beginning to challenge the use of high-powered HMI lighting rigs, such as Arri for video or stills, or strobe for stills photography. Rotolight has leapt to the fore of the market recently with its range of dual-purpose lights that are able to output the continual lighting beloved of videographers

and an increasing number of photographers, with the added advantage of flash.

## Features

The Anova PRO 2 is the second unit from Rotolight aimed at the professional market. There's a choice of four models: a 50° standard beam model and a wide 110° beam version, each available as bi-colour or single-colour models. Each model sports a professionally hefty price tag of £1,549.

With a guide number of 36, the unit may not even offer the flash output of a low-powered studio flash, but it has High Speed Sync (HSS)

flash usually reserved for high-end professional lights, such as those from Profoto. This allows a shutter speed of up to 1/8,000sec, which is especially useful when shooting fast-moving objects or working in bright sunlight, when you need to maintain a fast shutter speed to match the ambient light. Another advantage is the absence of recycling time, so you can shoot continuous frames as fast as your camera can take them. What's more, there's an option to increase the flash output by 250% over the standard nominal rate.

The camera syncs to the light either using a traditional sync cable with 3.5mm jack, or more conveniently with the included Elinchrom Skyport transmitter. This provides wireless operation as well as HSS control for up to 10 lights in four groups, and you can adjust settings as you shoot. We tested the bi-colour version, which allows you to adjust the colour temperature between 3150K and 6300K. The single-colour model offers a standard daylight 5400K output. For location shooters, this means you can easily match the Anova's modelling and flash output to that of the ambient light without the need for extra filters. The unit comes with a filter pack, including two diffusers: one peach and one magenta.

Rotolight claims the Anova PRO 2 is 70% brighter than the previous model, offering continuous flicker-free output of 10,700 lux. This provides enough light for photographers and film makers to work in various situations, providing either fill light or a main light. Multiple lights can be used to further increase the output, which is especially useful for larger sets, broadcasting or in photographic studios.

Film makers are also catered for with a range of special effects such as burst and pulse options, which include features like replicating fire glows or police lights. In addition, a series of lamps can be daisy chained and pulsed as moving lights. The number of effects available is certainly impressive.

At nearly 50cm in diameter and 3.3kg in weight, the Anova PRO 2 is much



## Light quality

WITH ITS circular array of multiple LED light sources spread over an almost 50cm diameter, the Anova PRO 2 produces a natural, but soft, light source akin to using a similarly sized softbox or brolly. Moving the light closer or further from the subject softens or hardens the light on the subject, exactly the same way as with a traditional light. The output from the flash is still bright, and my models struggled at times with the flashes, especially when the light was near. A softbox does reduce the glare, but as professionals they were happy to continue. We did take a few breaks, though – it's important for subjects to feel comfortable during a shoot.



The Rotolight Anova PRO 2 produces a pleasant soft light in both flash and continuous mode thanks to its broad circular array of LEDs





# Testbench LIGHTING TEST

With the light to the left and slightly higher than the subject we see a good level of skin tone and shadow, and a balance of softness and contrast



The light balances well with ambient light allowing us to maintain bright highlights and deep shadows

## Verdict



I'VE BEEN keenly watching the rise of Rotolight over the past couple of years, especially with the sad demise of Bowens, and the dual capability of the Anova PRO 2 is a big selling point for many photographers and videographers. As a photographer, the ability to shoot either continuous or strobe light and with HSS is a bonus, beating single-use systems from even the top manufacturers. If you also shoot video, then using such a system becomes a no-brainer. However, the Anova PRO 2 is expensive for a single head and this cost is out of reach for many people, especially if you shoot with multiple lights. It's fine for a TV production company, but for a struggling professional, semi-pro or amateur photographer, they would really have to consider the trade-off in power output compared even to lower-end strobes or continuous LED lights.

### For and against

- |   |                        |   |                                   |
|---|------------------------|---|-----------------------------------|
| + | Dual functionality     | - | Low power output                  |
| + | Light quality          | - | Limited number of light modifiers |
| + | Vast array of features | - | High price                        |

➤ larger and heavier than a standard studio flash. Light modifiers are also available, including barn doors, which I used, and a softbox to further soften the light. A battery pack is available for location work where no power supply is available or to reduce the number of cables running across the floor.

### Handling and performance

Setting up the Anova PRO 2 Bi-Colour Standard 50° is very easy. It has a sturdy frame around the main body for attaching the light to a regular lighting stand, that allows you to angle the light up or down. A separate power pack attaches to the light, which then connects to a standard mains socket.

Once plugged in and switched on, the main controls are accessed through a pair of dials on the back which rotate through the various modes. The dials also have push-button functions to set the selected mode. This process is where you would need to refer to the manual – the sheer array of options goes far beyond those for a traditional strobe.

The transmitter attaches to the camera's

hotshoe and again, you will need to closely follow the instructions. This isn't as intuitive as the standard Elinchrom transmitter, with far more options, including the ability to adjust the PRO 2 directly from the HSS unit. I rarely had issues with the controls of the transmitter but I did lose communication a couple of times and lost synchronisation. Luckily my models noticed this as I was shooting, as spotting when a flash fails is less obvious than using a standard strobe, especially with no recycling time. In continuous mode, the light worked well, though I would still prefer more output if I wanted to use smaller apertures, so more lights will be needed if I ever decide to invest in the system.

In both continuous and flash modes I never experienced any issues balancing the light output with the ambient light using a combination of shutter speed and Anova output settings. Anyone with lighting experience should be able to balance the lighting quickly, whether using the light as a main or a fill light. Unfortunately I was unable to try the same outdoors as rain stopped play during my limited time with the lights.





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Flare can be visible when shooting into the light, but here the effect is interesting rather than ugly  
Sony Alpha 7 II, 1/30sec at f/11, ISO 100

# Samyang AF 24mm f/2.8 FE

Samyang has delivered an impressive compact wideangle prime for full-frame mirrorless users, says **Andy Westlake**



Samyang first made its name by producing inexpensive manual focus lenses that rapidly gained a reputation for punching well above their weight in terms of optical quality. But over the past few years it has expanded its ambitions, and has begun to produce a range of autofocus lenses for both DSLRs and full-frame mirrorless cameras. The AF 24mm f/2.8 FE is its latest offering in the latter category, and follows on from last year's AF 35mm f/2.8 FE in being a compact, lightweight prime that's also very affordable, costing just £279.

The 'FE' in the lens's name designates that

it's made for Sony's full-frame mirrorless cameras, and the Alpha 7 series in particular. But of course Sony is no longer the only kid on the block in this area, and you can bet your bottom dollar that Samyang has teams of engineers frantically reverse-engineering Canon and Nikon's new full-frame mirrorless RF and Z mounts as fast as is humanly possible. This could potentially be a very interesting lens for the new Canon EOS R and Nikon Z 6.

## Features

You'd be forgiven for thinking that such a small lens might be a simple design, but that's not in

fact the case. Instead, the seven-element, seven-group optical formula includes three aspheric elements, along with two crafted from high refractive index glass, in a bid to minimise aberrations including distortion and chromatic aberration. Glass surfaces are treated with Samyang's ultra multi-coating to reduce flare and ghosting.

The aperture diaphragm is formed of seven curved blades, with the aim being to render out-of-focus highlights close to circular when the lens is stopped down. However this being a 24mm f/2.8, it's never going to be your first choice for isolating subjects against a







The lens's compact size is ideal for unobtrusive street shooting  
Sony Alpha 7 II, 1/40sec at f/11, ISO 100

➤ blurred background, except perhaps for extreme close-ups around the minimum focus distance of 24cm. Focusing is internal, which means that filters attached to the 49mm thread won't rotate on focusing.

A bayonet-fit hood is supplied in the box, with a shallow bowl-shaped design that adds about 1cm to the overall length. When it's not in use, it can be mounted in reverse over the barrel, but there's little point in bothering as it only protrudes a couple of millimetres past the front cap. In some ways it's a good fit to the lens, providing physical protection to the front element as well as against mitigating against flare from oblique light, while keeping the

overall size small. However, I can't help but feel that a petal-type design would have been more effective.

### Build and handling

At just 37mm in length and 93g in weight, this Samyang is one of the smallest and lightest full-frame lenses available. This is down to several factors: the barrel construction makes extensive use of plastics, while the short back-focus of the mirrorless E-mount enables a radically different optical design – compared to conventional SLR 24mm f/2.8 optics – that uses considerably less glass. As a result, the lens is extremely portable and unobtrusive; I

## ‘The lens is extremely portable and unobtrusive’

carried it around all day and barely noticed.

As with its 35mm f/2.8 sibling, Samyang has constructed the mount from a silver-coloured material that's clearly designed to fool the unwary into believing it's metal, but which is in fact plastic. The barrel itself is a squat black cylinder that's mostly taken up by the smoothly rotating manual focus ring, which sports a finely ridged grip. In the firm's current fashion, slim metallic silver and red rings on either side provide the only cosmetic embellishment.

### Autofocus

Despite its relative inexperience with autofocus, Samyang has done a good job with the 24mm f/2.8. Focusing is quick and decisive, and almost entirely inaudible: indeed only the photographer is likely to notice the high-pitched whirring of the AF motor, and even then, only in a quiet room. Likewise, it'll probably only impact on video soundtracks when filming in very quiet environments. I found nothing to complain about in terms of focus accuracy, either.

When it comes to manual focus, the lens behaves much as we'd expect. Rotating the manual focus ring drives the AF motor, with extremely fine steps that enable precise adjustment. You can use all the camera's usual focusing aids, including magnification and peaking displays. Set the focus mode to Direct Manual Focus (DMF) and you can use autofocus as normal, then fine-tune manually when necessary.



Here I used a long shutter speed handheld to convey a sense of movement  
Sony Alpha 7 II, 0.5sec at f/8, ISO 50





With its f/2.8 aperture, this lens is useful for night-time photography Sony Alpha 7 II, 1/60sec at f/2.8, ISO 400

### Image quality

Examining photographs taken with the Samyang AF 24mm f/2.8 FE show that, on the whole, it's a very decent optic. In the centre of the frame, images already show crisp detail at f/2.8, with the best results achieved from f/4 onwards. Naturally the corners aren't quite so sharp, especially at large apertures, but stop down to f/8 and you're unlikely to be disappointed with the level of detail the lens records from corner to corner. At smaller apertures diffraction inevitably takes its toll, and I'd generally avoid the f/22 setting unless extended depth of field is paramount.

Distortion is relatively low. Examined closely, straight lines along the edges of the frame show a complex moustache-type shape, however the effect is very small, and is most unlikely to spoil your images. Likewise some colour fringing can be visible in the corners due to lateral chromatic aberration, but it's not exactly objectionable.

Perhaps the lens's defining characteristic is its vignetting. That small-diameter optical unit results in considerable corner darkening, especially when shooting wide open at f/2.8. This shading effect never fully goes away, either, and remains quite noticeable even at small apertures, especially with images that have large evenly toned areas extending into the corners. Whether you can live with this depends entirely on personal taste. I rather like the framing effect it can add to an image, and of course it's easy enough to correct if necessary, either using in-camera lens compensation or during post-processing. But if you're really not a fan of the look, you should give this lens a miss.

One a more positive note, out-of-focus backgrounds are generally rendered with an attractive blur, which isn't always something you can say for wideangle primes. I had few problems with flare, either, and when it did appear the effect tended to be interesting rather than ugly.

## Verdict

With Sigma, Tamron and Tokina now all concentrating on making premium lenses, Samyang has an opportunity to claim a significant share of the lower end of the market. With the AF 24mm f/2.8 FE, it's made another lens that performs remarkably well given its relatively low price. It's quick to focus and gives sharp images, with its most significant weakness being its strong vignetting that persists even when the aperture is stopped down.

Perhaps the biggest question is why you might need such a lens. Wideangle primes were popular when standard zooms started at 35mm or 28mm, but now that most extend to 24mm, its utility looks relatively limited. If you already own a 24-70mm or 24-105mm zoom, why buy a 24mm prime? The answer lies in whether you can see any advantage from its one-stop-faster aperture compared to f/4 zooms, or its unobtrusive design. However for Sony users who like the idea of such a lens, it's unlikely to disappoint.



### Data file

**Price** £279  
**Filter diameter** 49mm  
**Lens elements** 7  
**Groups** 7  
**Diaphragm blades** 7  
**Aperture** f/2.8-f/22  
**Minimum focus** 24cm  
**Length** 37mm  
**Diameter** 61.8mm  
**Weight** 93g  
**Lens Mount** Sony E (full frame)

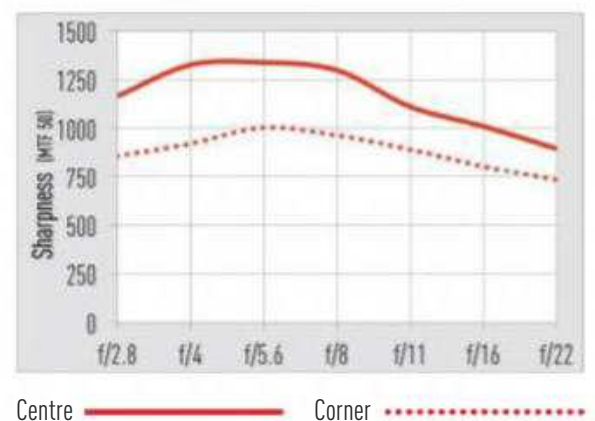
**Amateur Photographer Testbench Recommended**



## Samyang AF 24mm f/2.8 FE

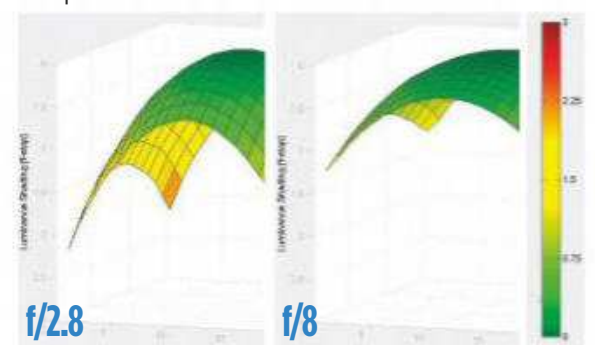
### Resolution

Tested on the 42.4MP Sony A7R III, our Image Engineering tests reveal an impressive level of sharpness in the centre of the frame at all apertures from f/2.8 through to f/16, with diffraction taking the edge away at the smallest setting. Corner sharpness is very decent too, with the best overall results obtained from f/4 to f/11.



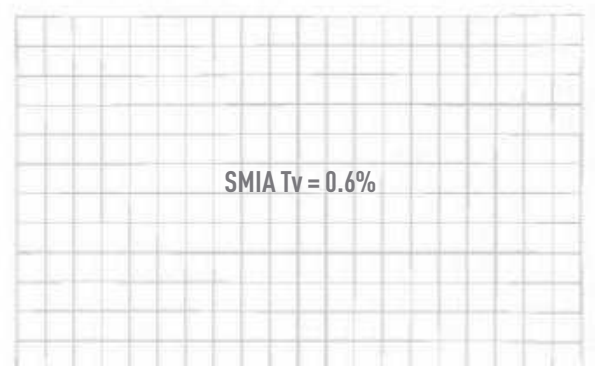
### Shading

Vignetting is unusually strong, with greater than 2 stops drop-off in illumination in the corners of the frame at f/2.8. Stop down to f/4 and this reduces to 1.6 stops, however from f/8 to f/22 we still measure 1.3 stops of vignetting. This imparts a distinctive look to images that some photographers will love, but others will prefer to suppress via software compensation.



### Curvilinear distortion

Unusually for a 24mm prime, this lens shows complex moustache-type distortion. But while lines along the edges of the frame aren't rendered perfectly straight, the overall curvature is pretty small, and rarely problematic in real-world images. At the time of testing, no correction profile was available for Adobe Camera Raw or Lightroom.





# Manfrotto Befree GT Carbon

**Michael Topham** tests a premium travel tripod

● £399 ● [www.manfrotto.co.uk](http://www.manfrotto.co.uk)

Manfrotto has recently refreshed its travel-friendly range of Befree tripods with three advanced models – the Befree Advanced Carbon, Befree Live Carbon and the Befree GT. The latter is the larger version of the Befree Advanced Carbon and, unlike the Befree Live that's best suited to video use with its large video plate and fluid pan head, we're looking at a set of sticks aimed at serious enthusiasts and working pros who demand that their tripod is both portable and lightweight. Measuring 43cm long when folded, the Befree GT Carbon extends to a maximum height of 162cm and supports a maximum load of up to 10kg. The silver leg angle selectors allow you to set each leg to three independent leg angle positions or invert the legs fully around the centre column to keep it as compact as possible. Like Manfrotto's professional 190 and 055 tripods you get what's called an Easy Link to attach an external monitor or other accessory equipment, plus there's the option to reverse the centre column if you feel the need to lock your camera off and shoot millimetres from the ground. The tripod comes supplied with Manfrotto's 496 aluminium centre ball head, which merges practicality with high performance and features three controls that make it suited to almost any environment. A main ergonomic knob manages the sphere lock, an integrated friction control knob adjusts the ball tension so that your camera and lens remains well balanced, while an independent panoramic knob lets you move the camera horizontally. What you don't get on either the tripod or the head is a bubble level. This isn't the end of the world if your camera has an electronic level function, but with older cameras you may want to attach a hotshoe spirit level. The beauty of the ball head is that it accepts both Manfrotto RC2 and Arca-Swiss style plates, and the tripod's twist locks are rubberised, making it easy to get a good grip, even when your hands are wet. Against the stopwatch it took 27 seconds to erect the tripod to its full working height, and even with great force applied to the top of the tripod, the carbon legs showed no indication of flexing under pressure.

## Verdict

This GT model is the crème de la crème in Manfrotto's Befree tripod range. Simply put: it's one of the finest and most robust travel tripods going, for photographers who spend a lot of time travelling. If it's more than you're willing to pay and you think you can get away with a slightly smaller version, the Befree Advanced Carbon is worth a look and presents an £80 saving over this model.



## At a glance

- 4 leg sections
- 162cm maximum height
- 43cm closed length
- 1,550g

## Leg-angle selector

The maximum height with the column down is 128cm compared to 151cm when it's raised.

## Easy Link

Allows users to attach additional accessories to the tripod easily and conveniently.

## Carry bag

The tripod is supplied in the box with its own red-and-black carry case.

## Leg locks

The Befree GT Carbon features slim-profiled rubberised twist locks.



## THE CHEAPER ALTERNATIVE

Though the Befree GT Carbon is lightweight for its size and is one of the finest travel tripods we've laid hands on, its £399 price is likely to exceed what many are willing to pay. If you like the design, want an excellent travel tripod that's exceptionally well made and that features the same 496 aluminium centre ball head, try the Befree GT Aluminum. Identical to the Befree GT Carbon except for its weight (300g more than the GT Carbon) and leg material, the GT Aluminum is priced at less than £250.







## SKYLINE

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Skyline is the new collection of lightweight shoulder bags with a minimalist design built from water repellent fabrics and YKK® zippers. Available in black or grey, the range includes five sizes to fit everything from a mirrorless camera with a kit lens, to a larger DSLR body with a 70-200 f/2.8 attached and a number of additional lenses.

Skyline is brought to you by Tenba, the brand with over 40 years of professional camera bag design.

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Tech Talk

# Ask the Wexperts

Looking for a new camera or accessory and need some advice? The experts at **Wex Photo Video** are here to help. Contact us at [ap@ti-media.com](mailto:ap@ti-media.com) or on Twitter at [@AP\\_Magazine](https://twitter.com/AP_Magazine) and [#AskAP](https://twitter.com/AskAP)

## Sensor cleaning

**Q** A few months ago I purchased a mirrorless camera. I recently noticed some small circular markings on my images when using smaller apertures. I realise that this is probably dust on the sensor and that it's more likely to happen now that I have a mirrorless camera compared to when using my previous DSLR. Although I know how to clean sensors, I used to send my camera for cleaning at Fixation every now and then. Can you recommend some cleaning products I could keep on hand in case I am on holiday when the problem occurs?

**Jeffrey Porrett**

**A** Cleaning your own sensor is something we wouldn't recommend you attempt to do without a professional showing you a safe way to do so. However, as you already know the process we would suggest looking into Visible Dust products. They make everything to clean sensors, from cleaning fluids and different-sized swabs to cleaning strips. One tip we can give is to use a very light touch when using swabs. Many mirrorless cameras have in-body stabilisation which could make the sensor move around as you clean. Be careful with this, as it's not a cheap fix if it goes wrong!



**Visible Dust makes sensor-cleaning products**

## Zoom lens choice

**Q** I recently bought a used Sony Alpha 7R II body only. I would like to get a standard range zoom lens to keep on most of the time. I know Sony makes a couple of 24-70mm lenses but a lot of photographers that I know use adapters with other manufacturers' lenses. I would like a fast aperture, sharp lens and am happy to pay up to £2,000 as this will be the main lens I use; however, I don't mind using an adapter. What can the Wexperts recommend?

**Amy Dern**

**A** The 'take it with you anywhere' fast standard zoom lens is probably the most popular lens on the market, so there are many to choose from. If you are going to use a third-party lens then picking the right adapter is essential. It is always best to do some research before buying. However I have personally used the two lenses below that aren't manufactured by Sony with the Sigma MC-11 and have had very good results and minimal loss of autofocus speed, so they are definitely worth considering.

## Our experts suggest



### Sony FE 24-70mm f/2.8 G Master

This top-end lens comes in just under budget and is built for quality and speed. The f/2.8 aperture means you can shoot in low light, and with the newly developed extreme aspherical (XA) element, you maintain stunning resolution and clarity even in the corners. Inside, Sony's Direct Drive Super Sonic Motor (DDSSM) is smooth and quiet, allowing you to use quick, precise autofocus – even during video. Being a Sony lens there's no need for an adapter so all functions work to their optimum.

**£1,849**

- Fast aperture for low light or allowing high shutter speeds
- XA element helps reduce aberrations and maintain resolution in corners
- DDSSM drives fast, quiet autofocus



### Canon EF 24-70mm f/2.8L IS II

Canon's fast-aperture standard zoom is a couple of hundred pounds under budget, giving you room to purchase an adapter. This lens features ultra-low dispersion (UD) and super ultra-low dispersion elements for brilliant sharpness. An aspherical element helps to minimise chromatic aberrations and ensure stunning resolution. The build quality is superb and AF is fast and near-silent thanks to its Ultrasonic Motor. However, the use of an adapter may slow this, ever so slightly.

**£1,739**

- Reliable, high-quality build as expected from Canon 'L' lens
- Extremely fast, near-silent autofocus
- Multiple UD elements promote excellent resolution



### Sigma 24-70mm f/2.8 DG OS HSM Art

Sigma's superb Art range of lenses pride themselves on phenomenal image quality, and this zoom is no different. This 24-70mm helps high-megapixel cameras excel, creating stunningly sharp images. Built-in optical stabilisation (OS) makes working with slower shutter speeds easy, while the Hyper Sonic Motor (HSM) drives a high-speed autofocus system. Again this lens would require the use of an adapter if being used with the Sony Alpha 7 series of cameras.

**£1,199**

- Incredible optical quality, perfect for high-megapixel cameras
- Built-in OS for super-sharp images
- Hyper Sonic Motor for super-fast autofocus



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## Tech Talk



### Tony Kemplen on the ...

# The KW Reflex Box

This German-made SLR was presented in the style of a standard box camera

To anyone familiar with cameras, the term 'Reflex Box' sounds like an oxymoron. Generally speaking, reflex and box occupy opposite ends of the spectrum of camera types. Box cameras are ultra-simple, very cheap and aimed at the mass market; reflex cameras usually cost a lot, have plenty of different settings, and are the weapon of choice for enthusiasts or professional photographers.

The Reflex Box was made in 1933 by the German firm Kamera-Werkstätten Guthe & Thorsch, a bit of a mouthful, usually shortened simply to 'KW'. From one angle it looks just like a bog-standard box camera, but turn it on its side, open the shaded hood, and you have a single lens reflex, similar in appearance to the larger format SLRs of the day.

Contemporary advertisements show the Reflex Box priced at around ten times that of a simple Kodak Brownie, but around a quarter what you would have had to pay for a good-quality medium format folder, such as one of the mid-range Zeiss Super Ikontas.



Users of standard box cameras in the 1930s would most likely have had contact prints made from their negatives; any number of old family photo albums will testify to this, with their uniform 6x9cm prints (2½x3¼in). Those simple box cameras generally had single-element meniscus lenses, but the Reflex Box has an anastigmat, made up of four elements, and designed to correct some of the aberrations associated with single-element lenses. My guess is, if you owned one you were probably going to make enlargements rather than stick with contact prints.

Shutter speeds of 1/25, 1/50

It looks at first like a box camera but open the hood and you have an SLR



and 1/100sec are selected using a lever rather than a dial. There are also 'T' and 'B' options. Once the scene is composed, using a small built-in spirit level to ensure everything is straight, the shutter is triggered with a lever on the right of the body, to the sound of a satisfying clunk.

Before the arrival of the pentaprism, SLRs had to be used at waist level so that you could look down onto the focusing screen, which is shaded by the fold-out hood. You need the shade, as even at full aperture of f/4.5 the image isn't bright. This is compounded, on my example, by the silvering on the mirror being in poor condition in places, so the image formed is reminiscent of those posters you see in opticians' waiting rooms, illustrating the effects of macular degeneration: the central part of the image is poor compared with the periphery. Fortunately the lens itself is fine and this doesn't show on the negative, but I stuck to static subjects so I could take my time taking aim.



Tony deliberately chose static subjects when using the Reflex Box

Tony Kemplen's love of photography began as a teenager and ever since he has been collecting cameras with a view to testing as many as he can. You can follow his progress on his 52 Cameras blog at [52cameras.blogspot.co.uk](http://52cameras.blogspot.co.uk). See more photos from the Reflex Box at [www.flickr.com/photos/tony\\_kemplen/sets/72157635954464226](http://www.flickr.com/photos/tony_kemplen/sets/72157635954464226)

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# Buying Guide

**604**  
cameras  
& lenses  
listed &  
rated

Our comprehensive listing of key specifications for cameras and lenses

## Cameras

Interchangeable-lens cameras come in two types: DSLRs with optical viewfinders, and mirrorless models with electronic viewing

### Controls

Entry-level cameras tend to have simple, easy-to-understand controls, while more expensive models add lots of buttons and dials to give quick access to settings.

### Viewfinder

The biggest difference between DSLRs and mirrorless cameras is that the latter use electronic, rather than optical viewfinders. They're more power hungry, but can display more information and show exactly how your pictures will turn out.

### Size and weight

Mirrorless models tend to be smaller and lighter than DSLRs, and not just the cameras themselves, but their lens systems, too. However, there's still a wider choice of lenses available for DSLRs.



### Handgrip

DSLRs traditionally have relatively large handgrips, while many mirrorless models have much smaller grips to keep size down. However, some can accept accessory grips to improve handling with larger lenses.

### Lens mount

Each camera brand uses its own lens mount, and mirrorless cameras use different lenses to DSLRs even from the same brand. However, mirrorless models can often use DSLR lenses via a mount adapter.



ALMOST all serious photographers prefer to use cameras with interchangeable lenses, as this gives the greatest degree of creative flexibility. At one time, this meant digital single-lens reflex (DSLR) cameras, but these have now been joined by mirrorless compact system cameras (CSCs) that use electronic viewfinders. Previously, these lagged behind DSLRs in some respects such as autofocus. But the

latest models have narrowed the gap considerably, and are true alternatives to DSLRs, offering the same image quality and creative options. Camera manufacturers offer a range of models, from simple, relatively inexpensive beginner-friendly designs through to sophisticated professional models. In the middle of the range you'll find enthusiast cameras with more advanced control layouts.

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BUYING GUIDE

DSLR cameras				Sensor size	Resolution (MP)	Lens mount	Max ISO	Video	Mic input	AF points	Burst mode (fps)	VF coverage (%)	Built-in Wi-Fi	Flash	Screen size (in)	Articulated LCD	Touchscreen	Battery life (shots)	Width (mm)	Height (mm)	Depth (mm)	Weight (g)
Name & Model	RRP	Score	Summary							Shooting					Screen			Dimensions				
Canon EOS 1300D	£450	4★	Beginner friendly model with simple controls and built in Wi-Fi	APS-C	18	Canon EF	12,800	1080		9	3	95	•	•	3			500	129	101.3	77.6	485
Canon EOS 2000D	£469	3★	Minor update to EOS 1300D gains 24.1MP sensor	APS-C	24.1	Canon EF	12,800	1080		9	3	95	•	•	3			500	129	101.3	77.6	475
Canon EOS 4000D	£369	2.5★	Super cheap stripped back DSLR for budget conscious beginners	APS-C	18	Canon EF	12,800	1080		9	3	95	•	•	2.7			500	129	101.6	77.1	436
Canon EOS 200D	£580	4.5★	Very compact entry level DSLR with fully articulated touchscreen	APS-C	24.2	Canon EF	51,200	1080		9	5	95	•	•	3	•	•	650	122.4	92.6	69.8	453
Canon EOS 750D	£599	4★	Entry level model with 24MP sensor and articulated touchscreen	APS-C	24.2	Canon EF	25,600	1080	•	19	5	95		•	3	•	•	440	131.9	100.7	77.8	555
Canon EOS 800D	£780	4.5★	Updates EOS 750D with sophisticated 45-point autofocus	APS-C	24.2	Canon EF	25,600	1080	•	45	6	95	•	•	3	•	•	600	131	99	76.2	532
Canon EOS 77D	£830	4.5★	Same core spec as EOS 800D but in higher end body design	APS-C	24.2	Canon EF	25,600	1080	•	45	6	95	•	•	3	•	•	600	131	100	76.2	540
Canon EOS 80D	£999	5★	Extremely capable mid-range DSLR for enthusiast photographers	APS-C	24.2	Canon EF	25,600	1080	•	45	7	100	•	•	3	•	•	960	139	105.2	78.5	730
Canon EOS 7D Mk II	£1599	4.5★	High-speed APS-C DSLR includes sophisticated AF system	APS-C	20.2	Canon EF	51,200	1080	•	65	10	100		•	3			670	148.6	112.4	78.2	910
Canon EOS 6D	£1700	4.5★	Canon's most affordable full-frame DSLR includes Wi-Fi and GPS	FF	20.2	Canon EF	102,400	1080	•	11	4.5	97	•		3			980	145	111	71	755
Canon EOS 6D Mk II	£1999	4.5★	Includes 26.2MP full-frame sensor and fully articulated screen	FF	26.2	Canon EF	102,400	1080	•	45	6.5	98	•		3	•	•	1,200	144	110.5	74.8	765
Canon EOS 5D Mk IV	£3599	4.5★	Hugely accomplished workhorse model, but pricey	FF	30.4	Canon EF	102,400	3840	•	61	7.7	100	•		3.2		•	900	151	116	76	890
Canon EOS 5DS	£2999		High-resolution model with 50MP sensor	FF	50.6	Canon EF	12,800	1080	•	61	5	100			3.2			700	152	116.4	76.4	845
Canon EOS 5DS R	£3199	5★	Same as the 5DS, but low-pass filter removed for maximum resolution	FF	50.6	Canon EF	12,800	1080	•	61	5	100			3.2			390	152	116.4	76.4	845
Canon EOS-1D X Mk II	£5199		Professional high-speed sports and action model	FF	20.2	Canon EF	409,600	3840	•	61	14	100			3.2	•	•	1,210	158	167.6	82.6	1340
Nikon D3400	£399	4★	Entry-level DSLR that includes Bluetooth smartphone connectivity	DX	24.2	Nikon F	25,600	1080	•	11	5	95		•	3			1,200	124	98	75.5	445
NEW Nikon D3500	£499		Same feature set as the D3400 in an updated body design	DX	24.2	Nikon F	25,600	1080		11	5	95		•	3			1,550	124	97	69.5	415
Nikon D5300	£830	4.5★	Ageing mid-range DSLR is now available at bargain prices	DX	24.2	Nikon F	25,600	1080	•	23	5	95	•	•	3.2	•		700	125	98	76	530
Nikon D5600	£800	4.5★	Excellent image quality and handling, plus Bluetooth connectivity	DX	24.1	Nikon F	25,600	1080	•	39	5	95	•	•	3.2	•	•	970	124	97	78	465
Nikon D7200	£939	4★	Updates the D7100 with some useful extras such as Wi-Fi	DX	24.2	Nikon F	25,600	1080	•	51	6	100	•	•	3.2			1,100	135.5	106.5	76	765
Nikon D7500	£1299	4.5★	Places the excellent sensor from the D500 into a smaller body	DX	20.9	Nikon F	1,640,000	3840	•	51	8	100	•	•	3.2	•	•	950	135.5	104	72.5	720
Nikon D500	£1729	5★	Probably the best DX-format DSLR ever, with remarkable autofocus	DX	20.9	Nikon F	1,640,000	3840	•	153	10	100	•		3.2	•	•	1,240	147	115	81	860
Nikon D610	£1800	5★	Nikon's cheapest full-frame model with a solid feature set	FX	24.3	Nikon F	25,600	1080	•	39	6	100		•	3.2	•		900	141	113	82	850
Nikon D750	£1800	5★	Great all-round enthusiast full-frame model with tilting screen	FX	24.3	Nikon F	51,200	1080	•	51	6.5	100	•	•	3.2	•		1,230	140.5	113	78	840
Nikon DF	£2600	4★	Retro-styled full-frame model with excellent sensor	FX	16.2	Nikon F	204,800			39	5.5	100			3.2			1,400	143.5	110	66.5	765
Nikon D810	£2699	5★	High-resolution full-frame DSLR offers superb image quality	FX	36.3	Nikon F	51,200	1080		51	12	100		•	3.2			1,200	146	123	82	980
Nikon D850	£3499	5★	High-speed and superb image quality make this the best DSLR yet	FX	45.7	Nikon F	102,400	3840	•	153	7	100	•		3.2	•	•	1,840	146	124	78.5	1005
Nikon D5	£5199		Nikon's top-end sports and action model for professionals	FX	20.8	Nikon F	3,280,000	3840	•	153	14	100			3.2	•	•	3,780	160	158.5	92	1405
Pentax K-70	£600	4.5★	Solid performer with fully articulated screen and in-body stabilisation	APS-C	24.2	Pentax K	102,400	1080		11	6	100	•	•	3	•		410	125.5	93	74	688
Pentax K-3 II	£769	4.5★	Well-featured enthusiast model with in-body stabilisation and GPS	APS-C	24.3	Pentax K	51,200	1080	•	27	8.3	100			3.2			720	131.5	102.5	77.5	785
Pentax KP	£1099	4★	Compact but well-specified DSLR with interchangeable hand-grips	APS-C	24.3	Pentax K	819,200	1080	•	27	7	100	•	•	3	•		390	131.5	101	76	703
Pentax K-1 II	£1799	4.5★	Well-featured full-frame DSLR that's excellent value for money	FF	36	Pentax K	819,200	1080	•	33	4.4	100	•		3.2	•		670	136.5	110	85.5	1010
Sigma SD Quattro	£850	3★	SD-mount mirrorless camera with unique Foveon X3 sensor	APS-C	19.6	Sigma SD	6400			9	3.6	100			3			TBC	147	95.1	90.8	703
Sigma SD Quattro H	£1499		Physically identical body to SD Quattro, but with larger APS-H sensor	APS-H	25.7	Sigma SD	6400			9	3.8	100			3			TBC	147	95.1	90.8	708
Sony Alpha 68	£479	3★	Excellent AF and sensor, but low-resolution LCD screen and no Wi-Fi	APS-C	24	Sony A	25,600	1080	•	79	8	100		•	2.7	•		580	142.6	104.2	82.8	675
Sony Alpha 77 II	£1000	4.5★	Impressive autofocus and fast shooting, plus good handling	APS-C	24.3	Sony A	25,600	1080	•	79	12	100	•	•	3	•		480	142.6	104	81	647
Sony Alpha 99 II	£2999	4.5★	Places the superb sensor from the Alpha 7R II in a DSLR-styled body	FF	42.4	Sony A	102,400	3840	•	79	12	100	•	•	3	•	•	100	142.6	104.2	76.1	849

We’ve tried our hardest to ensure that the information in this guide is as complete and accurate as possible. However, some errors will inevitably have crept in along the way: if you spot one, please let us know by emailing ap@ti-media.com. We don’t have space to list every single product on the market, so we don’t include the most expensive speciality optics such as long telephoto primes. Before making a major purchase we advise you to double-check prices, along with any crucial specifications or requirements, with either a reputable retailer or the manufacturer’s website.

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# Mirrorless cameras

				SENSOR SIZE	RESOLUTION (MP)	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BURST MODE (FPS)	VIEWFINDER	BUILT-IN WI-FI	FLASH	SCREEN SIZE (IN)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT (G)
NAME & MODEL	RRP	SCORE	SUMMARY																			
Canon EOS M100	£449	3★	Lightweight model for beginners, but overly simplistic	APS C	24.2	Canon M	25,600	1080		49	6.1		•	•	3	•	•	295	108.2	67.1	35.1	302
Canon EOS M50	£649	4.5★	Very likeable and well specified entry level model with viewfinder	APS C	24.2	Canon M	51,200	3840	•	143	10	•	•	•	3	•	•	235	116.3	88.1	58.7	387
Canon EOS M3	£599	4★	Mid range model with enthusiast controls but no viewfinder	APS C	24.3	Canon M	25,600	1080	•	49	4.2		•	•	3	•	•	250	110.9	68	44.4	366
Canon EOS M6	£730	3.5★	Update to EOS M3 with faster autofocus and improved controls	APS C	24.2	Canon M	25,600	1080	•	49	9		•	•	3	•	•	295	112	68	44.5	390
Canon EOS M5	£1049	4★	DLSR style mirrorless camera combines speed and good handling	APS C	24.2	Canon M	25,600	1080	•	49	9	•	•	•	3.2	•	•	295	115.6	89.2	60.6	427
NEW Canon EOS R	£2350		Canon's first full frame mirrorless uses the EOS 5D Mark IV's sensor	FF	30.3	Canon RF	102,400	3840	•	565	8	•	•		3.2	•	•	350	135.8	98.3	84.4	660
Fujifilm X-A10	£500	4★	Simple entry level CSC with tilting screen for selfies	APS C	16.3	Fuji X	25,600	1080		49	6		•	•	3	•		350	119.6	67.4	40.4	331
Fujifilm X-A3	£599		Fuji's budget range of viewfinderless CSCs gains 24.2MP sensor	APS C	24.2	Fuji X	25,600	1080		77	10		•	•	3	•	•	410	116.9	66.9	40.4	339
Fujifilm X-A5	£549	3.5★	Speedier budget model with new processor and phase detection AF	APS C	24.2	Fuji X	51,200	3840		91	6		•	•	3	•	•	450	116.9	67.7	40.4	361
Fujifilm X-E2S	£549	4★	Rangefinder style design with viewfinder and analogue controls	APS C	16.3	Fuji X	51,200	1080	•	49	7	•	•	•	3			350	129	74.9	37.2	350
Fujifilm X-E3	£849	4.5★	Excellent image quality in compact body that handles well	APS C	24.3	Fuji X	51,200	3840	•	325	5	•	•		3		•	350	121.3	73.9	42.7	337
Fujifilm X-H1	£1699	4.5★	Pro flagship with robust build and 5 axis in body stabilisation	APS C	24.3	Fuji X	51,200	4096	•	325	14	•	•		3	•	•	310	139.8	97.3	85.5	673
Fujifilm X-T100	£619	4★	Attractively designed entry level model gives excellent image quality	APS C	24.2	Fuji X	51,200	3840		91	8	•	•	•	3	•	•	430	121	83	47.4	448
Fujifilm X-T20	£799	5★	Small SLR style model with strong feature set including touchscreen	APS C	24.3	Fuji X	51,200	3840	•	325	8	•	•	•	3	•	•	350	118.4	82.8	41.4	383
Fujifilm X-Pro2	£1349	5★	High end model with unique optical/electronic hybrid viewfinder	APS C	24.3	Fuji X	51,200	1080	•	77	8	•	•		3			250	140.5	82.8	45.9	495
Fujifilm X-T2	£1450	5★	Superb image quality and handling make it the best APS C CSC to date	APS C	24.3	Fuji X	51,200	1080	•	325	14	•	•		3	•		340	132.5	91.8	49.2	507
NEW Fujifilm X-T3	£1349		Update to the X T2 with new sensor and significantly improved autofocus	APS C	26.1	Fuji X	51,200	4096	•	425	20	•	•		3	•	•	390	132.5	92.8	58.8	539
Leica CL	£2250	4.5★	Gorgeous APS C mirrorless model with viewfinder and touchscreen	APS C	24.2	Leica L	50,000	3840		49	10	•	•		3		•	220	131	78	45	403
Leica TL2	£1700	4★	Update to the TL with 24MP sensor and much faster operation	APS C	24	Leica L	50,000	3840		49	20		•		3.7		•	250	134	69	33	399
Leica SL	£5500	4★	Leica's full frame CSC has an astonishing viewfinder	FF	24	Leica L	50,000	4096		49	11	•	•		3		•	400	147	104	39	847
NEW Nikon Z 6	£2099		Full frame mirrorless all rounder with 24MP sensor and 12fps shooting	FF	24	Nikon Z	204,800	3840	•	273	12	•	•		3.2	•	•	330	134	100.5	67.5	675
NEW Nikon Z 7	£3399		High resolution full frame mirrorless with in body stabilisation	FF	45.7	Nikon Z	102,400	3840	•	493	9	•	•		3.2	•	•	330	134	100.5	67.7	675
Olympus PEN E-PL9	£650	4★	Entry level CSC with built in flash and 4K video but no viewfinder option	4/3	16.1	Mic4/3	25,600	3840		121	8.6		•	•	3	•	•	350	117.1	68	39	380
Olympus OM-D E-M10 II	£549	4.5★	Mid range model has a strong feature set and performs very well	4/3	16.1	Mic4/3	25,600	1080		81	8.5	•	•	•	3	•	•	320	119.5	83.1	46.7	342
Olympus OM-D E-M10 II	£699	4.5★	Excellent mid range CSC with simplified, easy to use interface	4/3	16.1	Mic4/3	25,600	3840		121	8.6	•	•	•	3	•	•	330	121.5	83.6	49.5	410
Olympus OM-D E-M5 II	£900	5★	Combines great handling and image quality with stylish looks	4/3	16	Mic4/3	25,600	1080	•	81	10	•	•		3	•		750	123.7	85	44.5	469
Olympus PEN-F	£1000	5★	Lovely retro rangefinder styled CSC with built in viewfinder	4/3	20.3	Mic4/3	25,600	1080		81	10	•	•	•	3	•	•	330	124.8	72.1	37.3	427
Olympus OM-D E-M1 II	£1850	5★	Superb AF system, super fast shooting and remarkable in body IS	4/3	20.4	Mic4/3	25,600	3840	•	121	18	•	•		3	•	•	440	134.1	90.9	68.9	574
Panasonic Lumix G7	£679	4★	4K video capture in a relatively inexpensive SLR style CSC	4/3	16	Mic4/3	25,600	3840	•	49	8	•	•	•	3	•	•	360	124.9	86.2	77.4	410
Panasonic Lumix G9	£1499	4.5★	High speed, rugged photo centric flagship CSC with in body IS	4/3	20.3	Mic4/3	25,600	3840	•	225	9	•	•		3	•	•	890	136.9	97.3	91.6	658
Panasonic Lumix G80	£699	4.5★	DSLR style model for enthusiasts with in body IS and 4K video	4/3	16	Mic4/3	25,600	3840	•	49	9	•	•	•	3	•	•	330	128.4	89	74.3	505
Panasonic Lumix GX800	£500	4★	Tiny easy to use pocket CSC with tilting screen and 4K video	4/3	16	Mic4/3	25,600	3840		49	5.8		•	•	3	•	•	210	106.5	64.6	33.3	269
Panasonic Lumix GX80	£599	4.5★	Well judged compact model with IS, tilting screen and viewfinder	4/3	16	Mic4/3	25,600	4096		49	8	•	•	•	3	•	•	290	122	70.6	43.9	426
Panasonic Lumix GX9	£699	4★	Compact body with tilting screen and viewfinder, and 5 axis stabilisation	4/3	20.3	Mic4/3	25,600	3840		49	9	•	•	•	3	•	•	900	124	72.1	46.8	450
Panasonic Lumix GH5	£1299	4.5★	Video focused high end CSC with in body stabilisation and 4K recording	4/3	20.2	Mic4/3	25,600	4096	•	225	12	•	•		3.2	•	•	410	138.5	98.1	87.4	725
Panasonic Lumix GH5S	£2199		Professional video version of GH5 with 10.2MP multi aspect sensor	4/3	10.2	Mic4/3	204,800	4096	•	225	11	•	•		3.2	•	•	410	138.5	98.1	87.4	660
Sony Alpha 5100	£549	4★	One of the very best entry level cameras for video and image quality	APS C	24	Sony E	25,600	1080		179	6		•	•	3	•	•	400	110	63	36	283
Sony Alpha 6000	£670	4.5★	Sophisticated AF and an impressive APS C sensor	APS C	24	Sony E	25,600	1080		179	11	•	•	•	3	•		310	120	67	45	344
Sony Alpha 6300	£1000	4.5★	Premium CSC that boasts fast AF tracking and 4K video	APS C	24.2	Sony E	51,200	3840	•	425	11	•	•	•	3	•		350	120	66.9	48.8	404
Sony Alpha 6500	£1500	5★	Technically hugely accomplished CSC with in body image stabilisation	APS C	24.2	Sony E	51,200	3840	•	425	11	•	•	•	3	•	•	350	120	66.9	53.3	453
Sony Alpha 7	£1300	4.5★	One of the lightest, smallest full frame cameras	FF	24.3	Sony E	25,600	1080	•	117	5	•	•		3	•		340	127	94	48	474
Sony Alpha 7 II	£1498	5★	The full frame Alpha 7 II includes in body image stabilisation	FF	24.3	Sony E	25,600	1080	•	117	5	•	•		3	•		350	126.9	95.7	59.7	556
Sony Alpha 7 III	£1999	5★	Remarkable all rounder with 10fps shooting and 4K video recording	FF	24.2	Sony E	204,800	3840	•	693	10	•	•		3	•	•	610	126.9	95.6	73.7	650
Sony Alpha 7R	£1700	4.5★	Same body design as the Alpha 7 but higher resolution sensor	FF	36.4	Sony E	25,600	1080	•	25	4	•	•		3	•		340	127	94	48	465
Sony Alpha 7R II	£2599	5★	A big step up from the A7R; one of the best full frame cameras available	FF	42.4	Sony E	102,400	3840	•	399	5	•	•		3	•		290	126.9	95.7	60.3	625
Sony Alpha 7R III	£3200	5★	Same sensor as A7R II, but faster and with improved body design	FF	42.4	Sony E	102,400	3840	•	399	10	•	•		3	•	•	650	126.9	95.6	73.7	657
Sony Alpha 7S	£2259	4★	Remarkable low light and video capabilities	FF	12.2	Sony E	409,600	1080	•	25	5	•	•		3	•		380	126.9	94.4	48.2	489
Sony Alpha 7S II	£2500	5★	A specialist camera for low light shooting and 4K video	FF	12.2	Sony E	409,600	3840	•	169	5	•	•		3	•		310	126.9	95.7	60.3	627
Sony Alpha 9	£4500	5★	Super-fast CSC with 20fps shooting and stunning overall performance	FF	24.2	Sony E	204,800	3840	•	693	20	•	•		3	•	•	650	126.9	95.6	63	673

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Lenses

Interchangeable lenses come in a huge array of types for shooting different kinds of subjects

IN GENERAL, the easiest way to expand the kinds of pictures you can take is by buying different types of lenses. For example, telephoto lenses let you zoom in on distant subjects, while macro lenses enable close-ups of small objects. Large-aperture lenses allow you to isolate subjects against blurred backgrounds, or shoot in low light without having to raise the ISO too high. Meanwhile, all-in-one superzooms cover a wide range of subjects, but usually with rather lower optical quality.



Lens mounts

Each manufacturer has its own lens mount and most aren't compatible with one another. For example, a Canon DSLR can't use Nikon lenses, although you can use independent brands if you get them with the right mount.

Built-in focus motor

Most lenses now incorporate an internal motor to drive the autofocus, although some are still driven from the camera body. DSLR lenses often use ultrasonic-type motors for fast focusing, while those for mirrorless cameras tend to employ video-friendly stepper motors.

Filter thread

A thread at the front of the camera will have a diameter, in mm, which will allow you to attach a variety of filters or adapters to the lens.

Maximum aperture

Wider apertures mean you can use faster, motion-stopping shutter speeds.

LENS SUFFIX GUIDE USED BY MANUFACTURERS

<b>AF</b>	Nikon AF lenses driven from camera	<b>DC</b>	Nikon defocus control portrait lenses	<b>ED</b>	Extra low Dispersion elements	<b>LD</b>	Low Dispersion glass	<b>SP</b>	Tamron's Super Performance range
<b>AF-S</b>	Nikon lenses with Silent Wave Motor	<b>DC</b>	Sigma's lenses for APS C digital	<b>EF</b>	Canon's DSLR lenses for full frame	<b>LM</b>	Fujifilm Linear Motor	<b>SSM</b>	Sony Supersonic Motor lenses
<b>AF-P</b>	Nikon lenses with stepper motors	<b>DG</b>	Sigma's designation for full frame lenses	<b>EF-S</b>	Canon lenses for APS C sized sensors	<b>MP-E</b>	Canon's high magnification macro lens	<b>STF</b>	Sony and Laowa Smooth Trans Focus
<b>AL</b>	Pentax lenses with aspheric elements	<b>Di</b>	Tamron lenses for full frame sensors	<b>EF-M</b>	Canon's lenses for its mirrorless M range	<b>OIS</b>	Optical Image Stabilisation	<b>STM</b>	Canon lenses with stepper motor
<b>APD</b>	Fujifilm lenses with apodisation elements	<b>Di-II</b>	Tamron lenses designed for APS C DSLRs	<b>EX</b>	Sigma's 'Excellent' range	<b>OS</b>	Sigma's Optically Stabilised lenses	<b>TS-E</b>	Canon Tilt and Shift lens
<b>APO</b>	Sigma Apochromatic lenses	<b>Di-III</b>	Tamron lenses for mirrorless cameras	<b>FA</b>	Pentax full frame lenses	<b>PC-E</b>	Nikon tilt and shift lenses	<b>UMC</b>	Ultra Multi Coated
<b>ASPH</b>	Aspherical elements	<b>DN</b>	Sigma's lenses for mirrorless cameras	<b>FE</b>	Sony lenses for full frame mirrorless	<b>PF</b>	Nikon Phase Fresnel optics	<b>USM</b>	Canon lenses with an Ultrasonic Motor
<b>AT-X</b>	Tokina's Advanced Technology Extra Pro	<b>DO</b>	Canon diffractive optical element lenses	<b>G</b>	Nikon lenses without an aperture ring	<b>PRO</b>	Tokina and Olympus Professional lenses	<b>USD</b>	Tamron Ultrasonic Drive motor
<b>AW</b>	Pentax all weather lenses	<b>DT</b>	Sony lenses for APS C sized sensors	<b>HSM</b>	Sigma's Hypersonic Motor	<b>PZD</b>	Tamron Piezo Drive focus motor	<b>VC</b>	Tamron's Vibration Compensation
<b>CS</b>	Samyang lenses for APS C cropped sensors	<b>DX</b>	Nikon's lenses for DX format digital	<b>IF</b>	Internal Focusing	<b>SAM</b>	Sony Smooth Autofocus Motor	<b>VR</b>	Nikon's Vibration Reduction feature
<b>D</b>	Nikon lenses that communicate distance info	<b>E</b>	Nikon lenses with electronic apertures	<b>IS</b>	Canon's Image Stabilised lenses	<b>SDM</b>	Pentax's Sonic Direct Drive Motor	<b>XR</b>	Tamron Extra Refractive Index glass
<b>DA</b>	Pentax lenses optimised for APS-C-sized sensors	<b>E</b>	Sony lenses for APS-C mirrorless	<b>L</b>	Canon's 'Luxury' range of lenses	<b>SMC</b>	Pentax Super Multi Coating	<b>WR</b>	Weather Resistant

DSLR Lenses

DSLR Lenses				SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT	
LENS	RRP	SCORE	SUMMARY	MOUNT						DIMENSIONS						
CANON DSLR																
EF 8-15mm f/4 L USM	£1499		Impressive-looking fisheye zoom lens from Canon		•					•	15	n/a	78.5	83	540g	
EF-S 10-18mm f/4.5-5.6 IS STM	£299	4★	A superb ultra-wideangle that's a must-have for anyone shooting landscapes and cityscapes	•	•						22	67	74.6	72	240g	
EF-S 10-22mm f/3.5-4.5 USM	£990	4★	A good performer, with solid MTF curves and minimal chromatic aberration		•						24	77	83.5	89.8	385g	
EF 11-24mm f/4 L USM	£2799	5★	Long-awaited by Canon full-frame users, this is the world's widest-angle rectilinear zoom lens		•					•	28	n/a	108	132	1180g	
EF 14mm f/2.8 L II USM	£2810	4.5★	Impressive resolution at f/8 but less so wide open		•					•	20	n/a	80	94	645g	
EF-S 15-85mm f/3.5-5.6 IS USM	£900	4★	Four-stop image stabilisation and Super Spectra coatings, together with a useful range	•	•						35	72	81.6	87.5	575g	
EF 16-35mm f/2.8 L II USM	£1790	4.5★	A good performer with strong results at f/8 in particular		•					•	28	82	88.5	111.6	635g	
EF 16-35mm f/2.8 L III USM	£2150		Revamped wideangle zoom includes new optics in a weather-sealed lens barrel		•					•	28	82	89.5	127.5	790g	
EF 16-35mm f/4 L IS USM	£1199	4★	Versatile and with a useful IS system, this is a very good ultra-wideangle zoom for full-frame cameras	•	•					•	28	77	82.6	112.8	615g	
TS-E 17mm f/4 L	£2920		Tilt-and-shift optic with independent tilt-and-shift rotation and redesigned coatings		•					•	25	77	88.9	106.9	820g	
EF 17-40mm f/4 L USM	£940	4★	Designed to match the needs of demanding professionals – and does so with ease		•					•	28	77	83.5	96.8	500g	
EF-S 17-55mm f/2.8 IS USM	£795	4★	Very capable lens with three-stop image stabilisation, Super Spectra coating and a circular aperture	•	•						35	77	83.5	110.6	645g	
EF-S 18-55mm f/3.5-5.6 IS STM	£195		Versatile, affordable standard zoom featuring four-stop image stabilisation	•	•						25	58	69	75.2	205g	
EF-S 18-55mm f/4-5.6 IS STM	£220		Latest standard zoom for Canon's APS-C EOS DSLRs, with compact design and updated optics	•	•						25	58	66.5	61.8	215g	
EF-S 18-135mm f/3.5-5.6 IS STM	£478		Uses stepper motor for silent and fast autofocus that's also well suited to video work	•	•						39	67	76.6	96	480g	
EF-S 18-135mm f/3.5-5.6 IS USM	£500		Versatile zoom with new Nano USM focus technology and optional power zoom adapter	•	•						39	67	77.4	96	515g	
EF-S 18-200mm f/3.5-5.6 IS	£740	4★	Automatic panning detection (for image stabilisation) and a useful 11x zoom range	•	•						45	72	78.6	102	595g	
EF 20mm f/2.8 USM	£610		Wideangle lens with a floating rear-focusing system and a USM motor		•					•	25	72	77.5	70.6	405g	
EF 24mm f/1.4 L II USM	£2010		Subwavelength structure coating, together with UD and aspherical elements		•					•	25	77	83.5	86.9	650g	
EF 24mm f/2.8 IS USM	£750	4★	Small wideangle optic with image stabilisation	•	•					•	20	58	68.4	55.7	280g	
EF-S 24mm f/2.8 STM	£165	4★	Bargain price, tiny carry-everywhere size and a highly competent imaging performance		•						16	52	68.2	22.8	125g	
TS-E 24mm f/3.5 L II	£2550		Tilt-and-shift optic with independent tilt-and-shift rotation and redesigned coatings		•					•	21	82	88.5	106.9	780g	
EF 24-70mm f/2.8 L II USM	£2300	5★	Professional-quality standard zoom lens with a fast aperture		•					•	38	82	88.5	113	805g	



DSLR Lenses

										IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT		
LENS	RRP	SCORE	SUMMARY										MOUNT						DIMENSIONS					
EF 24-70mm f/4 L IS USM	£1499		L-series zoom said to be compact, portable and aimed at both professionals and amateurs										•	•				•	38	77	83.4	93	600g	
EF 24-105mm f/4 L IS II USM	£1129	4★	Reworked workhorse zoom for full-frame cameras uses an all-new optical design										•	•				•	45	77	83.5	118	795g	
EF 24-105mm f/3.5-5.6 IS STM	£479	3.5★	A versatile standard zoom lens that's an ideal route into full-frame photography										•	•				•	40	77	83.4	104	525g	
EF 28mm f/1.8 USM	£570		USM motor and an aspherical element, together with a wide maximum aperture											•				•	25	58	73.6	55.6	310g	
EF 28mm f/2.8 IS USM	£730	3.5★	Lightweight and inexpensive lens, with a single aspherical element										•	•				•	30	52	67.4	42.5	185g	
EF 28-300mm f/3.5-5.6 L IS USM	£3290		L-series optic with expansive range, image stabilisation and a circular aperture										•	•				•	70	77	92	184	1670g	
EF-S 35mm f/2.8 Macro IS STM	£399		Features an innovative built-in dual-LED light for close-up shooting										•	•					13	49	69.2	55.8	190g	
EF 35mm f/2 IS USM	£799		First 35mm prime from Canon to feature an optical stabilisation system										•	•				•	24	67	62.6	77.9	335g	
EF 35mm f/1.4 L II USM	£1799	5★	An outstanding addition to the L-series line-up											•				•	28	72	80.4	104.4	760g	
EF 40mm f/2.8 STM	£230		A portable and versatile compact pancake lens. A fast maximum aperture enables low-light shooting											•					30	52	68.2	22.8	130g	
TS-E 45mm f/2.8	£1200		Tilt-and-shift lens designed for studio product photography											•				•	40	72	81	90.1	645g	
EF 50mm f/1.2 L USM	£1910		Very wide maximum aperture and Super Spectra coatings, and a circular aperture											•				•	45	72	85.8	65.5	580g	
EF 50mm f/1.4 USM	£450	5★	Brilliant performer, with a highly consistent set of MTF curves. AF motor is a tad noisy, though											•				•	45	58	73.8	50.5	290g	
EF 50mm f/1.8 STM	£130	5★	Lightest EF lens in the range, with wide maximum aperture and a Micro Motor											•				•	35	49	69.2	39.3	130g	
TS-E 50mm f/2.8L Macro	£2500		One of a trio of tilt-and-shift macro lenses, this replaces the TS-E 45mm f/2.8											•				•	27	77	86.9	114.9	945g	
EF-S 55-250mm f/4-5.6 IS STM	£265		A compact telephoto lens featuring smooth, quiet STM focusing when shooting movies										•	•					110	58	70	111.2	375g	
EF-S 60mm f/2.8 Macro USM	£540	4★	Great build and optical quality, with fast, accurate and near-silent focusing											•					20	52	73	69.8	335g	
MP-E 65mm f/2.8 1-5x Macro	£1250		Macro lens designed to achieve a magnification greater than 1x without accessories											•				•	24	58	81	98	710g	
EF 70-200mm f/2.8 L USM	£1540		Non-stabilised L-series optic, with rear focusing and four UD elements											•				•	150	77	84.6	193.6	1310g	
EF 70-200mm f/2.8 L IS II USM	£1900	5★	A great lens but also a costly one. Peak resolution at 0.4 cycles-per-pixel is simply amazing										•	•				•	120	77	88.8	199	1490g	
EF 70-200mm f/2.8 L IS III USM	£2150		Updates Canon's excellent pro workhorse zoom with water-repellent fluorine coatings										•	•				•	120	77	88.8	199	1480g	
EF 70-200mm f/4 L USM	£790		A cheaper L-series alternative to the f/2.8 versions available											•				•	120	67	76	172	705g	
EF 70-200mm f/4 L IS USM	£1210	5★	A superb option for the serious sports and action photographer										•	•				•	120	67	76	172	760g	
EF 70-200mm f/4L IS II USM	£1300		Upgraded premium telephoto zoom promises five stops of image stabilisation										•	•				•	100	72	80	176	780g	
EF 70-300mm f/4.5-5.6 IS II USM	£499	4.5★	Mid-range telephoto zoom offers really good optics and fast, silent autofocus										•	•				•	120	67	80	145.5	710g	
EF 70-300mm f/4-5.6 L IS USM	£1600	5★	An L-series lens with a highly durable outer shell										•	•				•	120	67	89	143	1050g	
EF 70-300mm f/4.5-5.6 DO IS USM	£1700		Three-layer diffractive optical element and image stabilisation										•	•				•	140	58	82.4	99.9	720g	
EF 75-300mm f/4-5.6 III	£300		Essentially the same lens as the 75-300mm f/4-5.6 III USM but with no USM											•				•	150	58	71	122	480g	
EF 75-300mm f/4-5.6 III USM	£350	2.5★	Good but not outstanding. The inclusion of a metal lens mount is positive, though											•				•	150	58	71	122	480g	
EF 85mm f/1.2 L II USM	£2640	4★	A well-crafted lens, with fast and quiet AF with good vignetting and distortion control											•				•	95	72	91.5	84.0	1025g	
EF 85mm f/1.4L IS USM	£1570	5★	Sublime, highly desirable portrait lens combines large aperture and optical image stabilisation										•	•				•	85	77	88.6	105.4	950g	
EF 85mm f/1.8 USM	£470	5★	Non-rotating front ring thanks to rear-focusing system, as well as USM											•				•	85	58	75	71.5	425g	
TS-E 90mm f/2.8	£1670		Said to be the world's first 35mm-format telephoto lens with tilt-and-shift movements											•				•	50	58	73.6	88	565g	
TS-E 90mm f/2.8L Macro	£2500		One of a trio of tilt-and-shift macro lenses, this replaces the TS-E 90mm f/2.8											•				•	39	77	86.9	116.5	915g	
EF 100mm f/2 USM	£559		A medium telephoto lens with a wide aperture, making it ideal for portraits											•				•	90	58	75	73.5	460g	
EF 100mm f/2.8 Macro USM	£650	4★	A solid performer, but weak at f/2.8 (which is potentially good for portraits)											•				•	31	58	79	119	600g	
EF 100mm f/2.8 L Macro IS USM	£1060	5★	Stunning MTF figures from this pro-grade macro optic										•	•				•	30	67	77.7	123	625g	
EF 100-400mm f/4.5-5.6 L IS II USM	£1999	4.5★	L-series construction and optics, including fluorite and Super UD elements										•	•				•	98	77	94	193	1640g	
EF 135mm f/2 L USM	£1360		L-series construction with two UD elements and wide maximum aperture											•				•	90	72	82.5	112	750g	
TS-E 135mm f/4L Macro	£2500		One of a trio of tilt-and-shift macro lenses, with 1:2 magnification											•				•	49	82	88.5	139.1	1110g	
EF 180mm f/3.5 L Macro USM	£1870		L-series macro lens with inner focusing system and USM technology											•				•	48	72	82.5	186.6	1090g	
EF 200mm f/2.8 L II USM	£960		Two UD elements and a rear-focusing system in this L-series optic											•				•	150	72	83.2	136.2	765g	
EF 300mm f/4 L IS USM	£1740		Two-stop image stabilisation with separate mode for panning moving subjects										•	•				•	150	77	90	221	1190g	
EF 400mm f/5.6 L USM	£1660		Super UD and UD elements, as well as a detachable tripod mount and built-in hood											•				•	350	77	90	256.5	1250g	
NIKON DSLR																								
8-15mm f/3.5-4.5 E ED Fisheye AF-S	£1299		Fisheye zoom for full-frame DSLRs that gives a circular view at 8mm and full-frame coverage at 15mm													•		•	16	n/a	77.5	83	485g	
10-20mm f/4.5-5.6 G VR AF-P DX	£330	3.5★	Inexpensive wide zoom for DX DSLRs has effective image stabilisation but rather average optics										•			•		•	22	72	77	73	230g	
10-24mm f/3.5-4.5 G ED AF-S DX	£834	4★	MTF performance is good from wide open to f/11, only breaking down past f/22													•			24	77	82.5	87	460g	
10.5mm f/2.8 G ED DX Fisheye	£678		DX format fisheye lens with Nikon's Close-Range Correction system and ED glass													•			14	n/a	63	62.5	300g	
12-24mm f/4 G ED AF-S DX	£1044	4★	This venerable optic may be a little weak at f/4, but otherwise it's a good performer													•			30	77	82.5	90	485g	
14mm f/2.8 D ED AF	£1554	5★	A really nice lens that handles well and offers excellent image quality													•		•	20	n/a	87	86.5	670g	
14-24mm f/2.8 G ED AF-S	£1670	5★	A remarkable piece of kit, producing sharp images with little chromatic aberration													•		•	28	n/a	98	131.5	970g	
16mm f/2.8 D AF Fisheye	£762		Full-frame fisheye lens with Close-Range Correction system and 25cm focus distance													•		•	25	n/a	63	57	290g	
16-35mm f/4 G ED AF-S VR	£1072	5★	A fantastic lens that deserves to be taken seriously, with very little CA throughout										•			•		•	28	77	82.5	125	685g	
16-80mm f/2.8-4E ED VR AF-S DX	£869	4★	This new standard zoom for DX-format users is designed as a travel lens for APS-C DSLRs										•			•			35	72	80	85.5	480g	
16-85mm f/3.5-5.6 G ED VR AF-S DX	£574	4★	Boasting Nikon's second-generation VR II technology and Super Integrated Coating										•			•			38	67	72	85	485g	
17-55mm f/2.8 G ED-IF AF-S DX	£1356	4★	A higher-quality standard zoom for DX-format DSLRs													•			36	77	85.5	110.5	755g	
18-35mm f/3.5-4.5 G ED AF-S	£669	5★	Wideangle zoom with instant manual-focus override for full-frame DSLRs													•		•	28	77	83	95	385g	
18-55mm f/3.5-5.6 G II AF-S DX	£156	3.5★	Entry-level standard zoom lens													•			28	52	73	79.5	265g	
18-55mm f/3.5-5.6 G VR II AF-S DX	£229		Popular 3x zoom lens that is remarkably compact and lightweight, offering great portability										•			•			28	52	66	59.5	195g	
18-55mm f/3.5-5.6 G AF-P DX	£149		A compact, lightweight DX-format zoom that's an ideal walk-around lens													•			25	55	64.5	62.5	195g	
18-55mm f/3.5-5.6 G VR AF-P DX	£199		A compact, lightweight DX-format zoom lens with Vibration Reduction										•			•			25	55	64.5	62.5	205g	
18-105mm f/3.5-5.6 G ED VR AF-S DX	£292	4.5★	Kit lens for Nikon D90 & D7000 with Silent Wave Motor and Vibration Reduction										•			•		n/a	67	76	89	420g		
18-140mm f/3.5-5.6 G ED VR AF-S DX	£579		A compact and lightweight DX-format zoom, this lens is a great all-rounder										•			•			45	67	78	97	490g	
18-200mm f/3.5-5.6 G IF-ED VR II AF-S VR DX	£762	4.5★	Four-stop VR II system, two ED and three aspherical elements in this DX superzoom lens										•			•			50	72	77	96.5	560g	
18-300mm f/3.5-5.6 G ED-IF VR	£850	4★	DX-format zoom lens with wideangle to super-telephoto reach										•			•			45	77	83	120	830g	
18-300mm f/3.5-6.3 G ED VR	£849		New DX-format 16.7x zoom with super-telephoto reach – a compact walk-around lens										•			•			48	67	78.5	99	550g	



BUYING GUIDE

DSLR Lenses										IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT	
LENS	RRP	SCORE	SUMMARY		MOUNT								DIMENSIONS										
19mm f/4 E ED PC	£3300		Super-wideangle tilt-and-shift lens for architecture and landscape photography					•		•	25	n/a	89	124	885g								
20mm f/1.8 G ED AF-S	£679		A fast FX-format prime lens that's compact and lightweight					•		•	20	77	82.5	80.5	335g								
20mm f/2.8 D AF	£584		Compact wideangle lens with Nikon's Close-Range Correction system					•		•	25	62	69	42.5	270g								
24mm f/2.8 D AF	£427		Compact wide lens with Close-Range Correction system					•		•	30	52	64.5	46	270g								
24mm f/1.4 G ED AF-S	£1990	5★	Nothing short of stunning. Aside from its high price, there is very little to dislike about this optic					•		•	25	77	83	88.5	620g								
24mm f/1.8 G ED AF-S	£629		Fast FX-format lens that aims to appeal to landscape, interior, architecture and street photographers					•			23	72	77.5	83	355g								
24mm f/3.5 D ED PC-E	£1774		Perspective Control lens with Nano Crystal Coating and electronic control over aperture					•		•	21	77	82.5	108	730g								
24-70mm f/2.8 G ED AF-S	£1565	5★	An excellent set of MTF curves that show outstanding consistency, easily justifying the price of this lens					•		•	38	77	83	133	900g								
24-70mm f/2.8 E ED VR	£1849	5★	Nikon's latest pro-spec standard zoom looks like its best lens yet	•				•		•	38	82	88	154.5	1070g								
24-85mm f/3.5-4.5 G ED VR	£520	5★	FX-format standard zoom with Auto Tripod detection and VR	•				•			38	72	78	82	465g								
24-120mm f/4 G ED AF-S VR	£1072	5★	Constant maximum aperture of f/4 and the addition of VR makes this a superb lens	•				•		•	45	77	84	103	710g								
28mm f/1.4 E ED AF-S	£2080		Boasts a dust and drip resistant build for reliable shooting in challenging weather conditions					•		•	28	77	83	100.5	645g								
28mm f/1.8 G ED AF-S	£619	5★	If you crave a wide aperture and prefer a single focal length then this Nikon prime delivers					•		•	25	67	73	80	330g								
28mm f/2.8 D AF	£282		Compact wideangle lens with a minimum focusing distance of 25cm					•		•	25	52	65	44.5	205g								
28-300mm f/3.5-5.6 G ED AF-S VR	£889	4.5★	Technical testing shows this zoom to be, as Nikon claims, the 'ideal walkabout lens'	•				•		•	50	77	83	114	800g								
35mm f/1.8 G AF-S DX	£208	5★	Designed for DX-format DSLRs, a great standard prime lens					•			30	52	70	52.5	200g								
35mm f/1.8 G ED AF-S	£479		Fast FX-format prime lens with bright f/1.8 aperture. Versatile and lightweight					•		•	25	58	72	71.5	305g								
35mm f/2 D AF	£324	3★	At wide-aperture settings this optic achieves respectable resolution, which decreases with aperture					•		•	25	52	64.5	43.5	205g								
35mm f/1.4 G ED AF-S	£1735	5★	A Nano Crystal-coated lens designed for the FX range					•		•	30	67	83	89.5	600g								
40mm f/2.8 G AF-S DX Micro	£250	5★	A budget-priced macro lens that delivers the goods on multiple fronts					•			20	52	68.5	64.5	235g								
45mm PC-E f/2.8 D ED Micro	£1393		Perspective Control (PC-E) standard lens used in specialised fields such as studio and architecture					•		•	25	77	82.5	112	740g								
50mm f/1.4 D AF	£292	5★	Entry-level prime puts in a fine performance while offering backwards compatibility with AI cameras					•		•	45	52	64.5	42.5	230g								
50mm f/1.4 G AF-S	£376	5★	Internal focusing and superior AF drive makes this a good alternative to the D-series 50mm f/1.4	•				•		•	45	58	73.5	54	280g								
50mm f/1.8 D AF	£135		Compact, lightweight, affordable prime, will stop down to f/22					•		•	45	52	63	39	160g								
50mm f/1.8 G AF-S	£200	5★	A cut-price standard lens for FX shooters or a short telephoto on DX-format DSLRs					•		•	45	58	72	52.5	185g								
55-200mm f/4-5.6 G VR AF-S DX	£314	3.5★	Designed for DX-format cameras, with Vibration Reduction and SWM technology	•				•			110	52	73	99.5	335g								
55-200mm f/4-5.6 G VR II AF-S DX	£251		Offers a versatile focal range and an ultra-compact design, perfect for smaller DX-format DSLRs	•				•			110	52	70.5	83	300g								
55-300mm f/4.5-5.6 G VR AF-S DX	£378	3★	Offers a wide telephoto coverage, but better options available	•				•			140	58	76.5	123	530g								
58mm f/1.4 G AF-S	£1599	4★	FX-format full-frame premium prime lens with large f/1.4 aperture					•		•	58	72	85	70	385g								
60mm f/2.8 D AF Micro	£405	5★	Nikon's most compact Micro lens, with Close Range Correction (CRC) system					•		•	22	62	70	74.5	440g								
60mm f/2.8 G ED AF-S Micro	£500		Micro lens with 1:1 repro ratio, as well as a Silent Wave Motor and Super ED glass					•		•	18	62	73	89	425g								
70-200mm f/2.8 G ED VR II AF-S	£2085	5★	Very little to fault here, with stunning image quality and consistent results at different focal lengths	•				•		•	140	77	87	209	1540g								
70-200mm f/2.8 E FL ED VR AF-S	£2650		Latest update to Nikon's pro workhorse fast telephoto zoom brings electronic aperture control	•				•		•	110	77	88.5	202.5	1430g								
70-200mm f/4 G ED VR	£1180	5★	Latest 70-200mm offers third-generation VR and weight savings over its more expensive f/2.8 cousin	•				•		•	1000	67	78	178.5	850g								
70-300mm f/4.5-5.6 G ED AF-S VR	£556	4★	Feature-packed optic, with a VR II system, 9-bladed diaphragm, SWM and ED glass	•				•		•	1500	67	80	143.5	745g								
70-300mm f/4.5-5.6 E ED VR AF-P	£750		Nikon's first full-frame lens to feature a stepper motor for autofocus	•				•		•	1200	67	80.5	146	680g								
70-300mm f/4.5-6.3 G AF-P DX	£300		Budget telephoto zoom with stepper motor for AF and space-saving collapsible design					•			110	58	72	125	400g								
70-300mm f/4.5-6.3 G VR AF-P DX	£350		Adds extremely useful optical stabilisation to Nikon's budget compact telephoto	•				•			110	58	72	125	415g								
80-400mm f/4.5-5.6 G ED VR AF-S	£1899	5★	Successor to the 80-400mm f/4.5-5.6D ED VR, focusing is excellent at tracking fast-moving subjects	•				•		•	175	77	95.5	203	1570g								
85mm f/3.5 G ED AF-S DX VR	£522		DX-format Micro lens with a 1:1 reproduction ratio, VR II system and ED glass	•				•			28	52	73	98.5	355g								
85mm f/1.4 G AF-S	£1532	5★	Fast mid-tele lens with an internal focusing system and rounded diaphragm					•		•	85	77	86.5	84	595g								
85mm f/1.8 G AF-S	£470	5★	Rear-focusing system and distance window in this medium telephoto lens					•		•	80	67	80	73	350g								
85mm f/2.8D PC-E Micro	£1299		Perspective Control (PC-E) telephoto, designed to be ideal for portraits and product photography					•		•	39	77	83.5	107	635g								
105mm f/1.4 E ED AF-S	£2049		A 105mm FX-format prime lens with bright f/1.4 aperture, ideal for portraiture					•		•	100	82	94.5	106	985g								
105mm f/2.8 G AF-S VR II Micro	£782	4.5★	A very sharp lens, with swift and quiet focusing and consistent MFT results	•				•		•	31	62	83	116	720g								
105mm f/2 D AF DC	£980		A portrait lens with defocus control					•		•	90	72	79	111	640g								
135mm f/2 D AF DC	£1232		Defocus-Image Control and a rounded diaphragm in this telephoto optic					•		•	110	72	79	120	815g								
180mm f/2.8 D ED-IF AF	£782		Useful telephoto length and internal focusing technology, together with ED glass					•		•	150	72	78.5	144	760g								
200mm f/4 D ED-IF AF Micro	£1429		1:1 reproduction range in this Micro lens, with a Close-Range Correction system					•		•	50	62	76	104.5	1190g								
200-500mm f/5.6 E ED VR AF-S	£1179		A super-telephoto zoom lens compatible with Nikon FX-format DSLR cameras	•				•		•	220	95	108	267.5	2300g								
300mm f/4 E PF ED VR AF-S	£1230	5★	Light, compact AF-S full-frame telephoto lens with ED glass elements	•				•		•	140	77	89	147.5	755g								
LAOWA DSLR																							
12mm f/2.8 Zero D	£899		Ultra-wideangle lens for full-frame DSLRs that exhibits minimal distortion		•	•		•	•	•	18	77	74.8	82.8	609g								
24mm F14 2x Macro Probe	£1599		Unique specialist macro lens with submersible front barrel and built-in LED lights			•		•		•	47	n/a	38	408	474g								
25mm f/2.8 Ultra Macro 2.5x - 5x	£399		Unusual lens designed solely for ultra-close-up shooting, with magnification from 2.5x to 5x			•		•	•	•	17.3	n/a	65	82	400g								
15mm f/4 1:1 Macro	£449	4★	Wideangle lens, with 1:1 Macro available in Canon, Nikon, Pentax, Sony E and Sony A		•	•		•	•	•	12	77	83.8	64.7	410g								
60mm f/2.8 2X Ultra Macro	£319	3.5★	With 2:1 Macro, an all-in-one option for normal portrait photography as well as ultra-macro		•	•		•	•	•	18.5	62	95	70	503g								
100mm f/2.8 2:1 Ultra Macro APO	TBC		Full-frame macro lens with twice-life-size magnification and apochromatic design			•		•	•	•	24.7	67	125	72	638g								
105mm f/2 (T3.2) STF	£649	4★	Designed for full-frame DSLRS, and features an apodization element that renders lovely bokeh		•	•		•	•	•	90	67	98.9	76	745g								



# DSLR Lenses

DSLR Lenses

LENS	RRP	SCORE	SUMMARY		IMAGE	STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
						MOUNT									DIMENSIONS			

## PENTAX DSLR

DA 10-17mm f/3.5-4.5 smc ED IF	£590		Fisheye zoom lens with Super Protection coating and Quick Shift manual focus						•			14	n/a	71.5	68	320g
DA 12-24mm f/4 smc ED AL IF	£1050		Two aspherical elements, ELD glass and a constant aperture of f/4 in this wide zoom						•			30	77	83.5	87.5	430g
DA 15mm f/4 smc ED AL Limited	£820		Limited-edition lens with hybrid aspherical and extra-low-dispersion elements						•			18	49	39.5	63	212g
FA 15-30mm f/2.8 ED SM WR HD	£1500		Weather-resistant ultra-wideangle zoom with fast maximum aperture and fixed petal-type hood						•	•		28	n/a	98.5	143.5	1040g
DA* 16-50mm f/2.8 smc ED AL IF SDM	£950	3.5★	A nice balance and robust feel, but poor sharpness at f/2.8 (which significantly improves from f/4 onwards)						•			30	77	98.5	84	600g
DA 16-85mm f/3.5-5.6 ED DC WR	£600		Weather-resistant, this zoom features a round-shaped diaphragm to produce beautiful bokeh						•			35	72	78	94	488g
DA 17-70mm f/4 smc AL IF SDM	£630		Featuring Pentax's Supersonic Direct-drive (SDM) focusing system						•			28	67	75	93.5	485g
DA 18-50mm f/4-5.6 DC WR RE	£230		Super-thin standard zoom that's weather-resistant and features a round-shaped diaphragm						•			30	58	71	41	158g
DA 18-55mm f/3.5-5.6 smc AL WR	£229		A weather-resistant construction and an aspherical element, as well as SP coating						•			25	52	68.5	67.5	230g
DA 18-135mm f/3.5-5.6 DA ED DC WR	£600	3.5★	A weather-resistant mid-range zoom lens						•			40	62	73	76	405g
DA 18-270mm f/3.5-6.3 smc ED SDM	£699		15x superzoom for company's K-mount DSLRs featuring two extra-low-dispersion (ED) elements						•			49	62	76	89	453g
DA 20-40mm f/2.8-4 ED Limited DC WR	£829		With state-of-the-art HD coating, a completely round-shaped diaphragm, and weather resistant						•			28	55	68.5	71	283g
DA 21mm f/3.2 smc AL Limited	£600		This limited-edition optic offers a floating element for extra-close focusing						•			20	49	63	25	140g
FA 24-70mm f/2.8 ED SDM WR	£1149		Full-frame-compatible premium standard zoom – includes a HD coating to minimise flare and ghosting						•	•		38	82	109.5	88.5	787g
FA 28-105mm f/3.5-5.6 ED DC HD	£549		Standard zoom lens for the K-1 full-frame DSLR that's much more affordable than the 24-70mm f/2.8						•	•		50	62	73	86.5	440g
FA 31mm f/1.8 smc AL Limited	£1149		Aluminium body; when used on a Pentax DSLR offers a perspective similar to that of the human eye						•	•		30	58	68.5	65	345g
FA 35mm f/2 smc AL	£550		A compact wideangle lens that weighs a mere 214g						•	•		30	49	64	44.5	214g
DA 35mm f/2.8 smc Macro	£640	4.5★	Despite slight edge softness, this lens performs excellently and is a pleasure to use						•			14	49	46.5	63	215g
DA 35mm f/2.4 smc DS AL	£180	5★	A budget-priced prime lens for beginners						•			30	49	63	45	124g
DA 40mm f/2.8 smc Limited	£450		Pancake lens with SMC coating and Quick Shift focusing system						•			40	49	63	15	90g
DA 40mm f/2.8 XS	£325		The world's smallest fixed-focal-length lens shares the same optics as the Limited version						•			40	n/a	62.9	9	52g
FA 43mm f/1.9 smc Limited	£729		Focal length is ideal for portraits as well as everyday use, and features an SMC multi-layer coating						•	•		45	49	64	27	155g
FA* 50mm f/1.4 SDM AW HD	£1200		Premium fast prime with dustproof, weather-resistant design and electromagnetic aperture						•	•		40	72	80	106	910g
FA 50mm f/1.4 smc	£399		Compact fast prime with film-era double-Gauss optics and traditional aperture ring						•	•		45	49	63.5	38	220g
DA 50mm f/1.8 smc DA	£249	4★	Affordable short telephoto lens ideal for portraits						•			45	52	38.5	63	122g
DFA 50mm f/2.8 smc Macro	£550		Macro lens capable of 1:1 reproduction and with a Quick Shift focus mechanism						•	•		19	49	60	67.5	265g
DA* 50-135mm f/2.8 smc ED IF SDM	£1200	4★	Constant f/2.8 aperture; well suited to portraiture and mid-range action subjects						•			100	67	76.5	136	765g
DA 50-200mm f/4-5.6 smc ED WR	£210		Weather-resistant construction, Quick Shift focus system and an SP coating						•			n/a	49	69	79.5	285g
DA* 55mm f/1.4 smc SDM	£800	4.5★	Despite questions about the particular sample tested, this lens scores highly						•			45	58	70.5	66	375g
DA 55-300mm f/4.5-6.3 ED PLM WR RE	£400		Compact weather resistant telephoto zoom has video-friendly fast and silent autofocus motor						•			95	58	76.5	89	442g
DA 55-300mm f/4-5.8 ED WR	£399		Weatherproof HD telephoto lens featuring quick shift focusing system						•			140	58	71	111.5	466g
DA 60-250mm f/4 smc ED IF SDM	£1450	4.5★	With a constant f/4 aperture and an ultrasonic motor for speedy focusing						•			110	67	167.5	82	1040g
DA 70mm f/2.4 smc AL Limited	£600		Medium telephoto lens with an aluminium construction and a Super Protect coating						•			70	49	63	26	130g
D-FA* 70-200mm f/2.8 ED DC AW	£1850		New addition to Pentax's high-performance Star (*) series developed for best image rendition						•	•		120	77	91.5	203	1755g
FA 77mm f/1.8 smc Limited	£1050		With Pentax's Fixed Rear Element Extension focusing system for 'sharp, crisp images'						•	•		70	49	48	64	270g
D-FA 100mm f/2.8 Macro WR	£680	5★	Street price makes this something of a bargain for a true macro offering full-frame coverage						•	•		30	49	65	80.5	340g
FA 150-450mm f/4.5-5.6 ED DC AW	£2000		Super-telephoto lens with weather resistance, designed to produce extra-sharp, high-contrast images						•	•		200	86	241.5	95	2000g
DA* 200mm f/2.8 smc ED IF SDM	£1000	4.5★	SDM focusing system on the inside, and dirtproof and splashproof on the outside						•			120	77	83	134	825g
DA* 300mm f/4 smc ED IF SDM	£1300		This tele optic promises ultrasonic focus and high image quality thanks to ED glass						•			140	77	83	184	1070g


## SAMYANG DSLR

8mm f/3.5 UMC Fisheye CS II	£274		Wideangle fisheye lens designed for digital reflex cameras with APS-C sensors		•	•	•	•	•			30	n/a	75	77.8	417g
10mm f/2.8 ED AS NCS CS	£429		Features a nano crystal anti-reflection coating system and embedded lens hood		•	•	•	•	•			24	n/a	86	77	580g
12mm f/2.8 ED AS NCS Fisheye	£430		Fisheye ultra wideangle prime lens for full-frame DSLRs		•	•	•	•	•	•		20	n/a	77.3	70.2	500g
14mm f/2.4 XP MF	£899		High-end ultra-wideangle prime with premium optics and large maximum aperture			•					•	28	n/a	95	109.4	791g
AF 14mm f/2.8	£649	4.5★	Samyang's first AF SLR lens features very decent image quality and weather-sealed construction			•					•	20	n/a	90.5	95.6	485g
14mm f/2.8 ED UMC	£279		Ultra-wideangle manual-focus lens; bulb-like front element means no filters can be used		•	•	•	•	•		•	28	n/a	94	87	552g
16mm f/2.0 ED AS UMC CS	£389		Fast wideangle lens for digital reflex cameras fitted with APS-C sensors		•	•	•	•	•			20	n/a	89.4	83	583g
20mm f/1.8 ED AS UMC	£430		Large-aperture manual focus wideangle lens for full-frame DSLRs		•	•	•	•	•	•		20	77	83	113.2	520g
24mm f/1.4 AS UMC	£499		Fast ultra-wideangle manual-focus lens comprising 13 elements arranged in 12 groups		•	•	•	•	•	•	•	25	77	95	116	680g
24mm f/3.5 ED AS UMS TS	£949	3★	Tilt-and-shift wideangle lens for a fraction of the price of Canon and Nikon's offerings		•	•	•	•	•	•	•	20	82	86	110.5	680g
35mm f/1.4 AS UMC	£369	4.5★	While manual focus only, this prime impressed us in real-world use, making it something of a bargain		•	•	•	•	•		•	30	77	83	111	660g
50mm f/1.2 XP MF	£799		Premium-quality ultra-fast prime with manual focus operation, designed for 50MP sensors			•					•	45	86	93	117.4	1200g
50mm f/1.4 AS UMC	£299		Manual-focus fast standard prime for full-frame DSLRs		•	•	•	•	•		•	45	77	74.7	81.6	575g
85mm f/1.2 XP MF	£899		High-end manual focus lens sports an impressively fast maximum aperture			•					•	80	86	93	98.4	1050g
AF 85mm f/1.4 EF	£599	3★	Autofocus fast short telephoto portrait lens for use on Canon full-frame DSLRs			•					•	90	77	88	72	485g
85mm f/1.4 IF MC	£239		Short fast telephoto prime, manual focus, aimed at portrait photographers		•	•	•	•	•		•	100	72	78	72.2	513g
100mm f/2.8 ED UMC Macro	£389		Full-frame compatible, the Samyang 100mm is a true Macro lens offering 1:1 magnifiaction		•	•	•	•	•		•	30	67	72.5	123.1	720g
135mm f/2 ED UMC	£399		Manual focus portrait prime has fast aperture for subject isolation and background blur		•	•	•	•	•		•	80	77	82	122	830g

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BUYING GUIDE

DSLR Lenses																
				IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
LENS	RRP	SCORE	SUMMARY		MOUNT								DIMENSIONS			
SIGMA DSLR																
4.5mm f/2.8 EX DC HSM	£739		Circular fisheye lens designed for digital, with SLD glass and a gelatin filter holder			•		•		•		13	n/a	76	77.8	470g
8mm f/3.5 EX DG	£799		The world's only 8mm lens equipped with autofocus also boasts SLD glass			•		•		•	•	13	n/a	73.5	68.6	400g
8-16mm f/4.5-5.6 DC HSM	£800	4★	Excellent performance at 8mm, which sadly drops at the 16mm end			•	•	•	•	•		24	72	75	105.7	555g
10mm f/2.8 EX DC	£599		A Hyper Sonic Motor (HSM) and built-in hood feature in this diagonal fisheye lens			•		•		•		13	n/a	75.8	83	475g
10-20mm f/3.5 EX DC HSM	£650	5★	An absolute gem of a lens that deserves a place on every photographer's wish list			•	•	•	•	•		24	82	87.3	88.2	520g
12-24mm f/4 DG HSM   A	£1649	5★	Premium full-frame wideangle zoom designed to have minimal distortion in its wideangle imagery			•		•		•	•	24	n/a	101	132	1150g
12-24mm f/4.5-5.6 II DG HSM	£649		Ultra-wideangle zoom for full-frame SLRs, available in all of the main mounts			•	•	•	•	•	•	28	n/a	87	120.2	670g
14mm f/1.8 DG HSM   A	£1679		World's first f/1.8 ultra-wideangle prime lens for full-frame DSLRs			•		•		•	•	27	n/a	95.4	126	1170g
14-24mm f/2.8 DG HSM   A	£1399	5★	Pro-specification fast ultra-wide prime for full-frame DSLRs includes weathersealed construction			•		•		•	•	26	n/a	96.4	135.1	1150g
15mm f/2.8 EX DG	£629	4★	This fisheye optic puts in a very solid performance – not to be dismissed as a gimmick!			•	•	•	•	•	•	15	n/a	73.5	65	370g
17-50mm f/2.8 EX DC OS HSM	£689		FLD and aspherical elements, a constant f/2.8 aperture and Optical Stabilisation	•	•	•		•	•	•		28	77	83.5	92	565g
17-70mm f/2.8-4 DC Macro OS HSM	£449		Compact redesign of this well-received lens launches the 'Contemporary' range	•	•	•		•	•	•		22	72	79	82	470g
18-35mm f/1.8 DC HSM	£799	5★	Said to be the world's first constant f/1.8 zoom; DoF equivalent of constant f/2.7 on full frame			•		•		•		28	72	78	121	810g
18-200mm f/3.5-6.3 DC OS	£449	4★	Excellent resolution and consistent performance, but control over CA could be a little better	•		•		•		•		45	45	79	100	610g
18-250mm f/3.5-6.3 DC OS HSM	£572	4.5★	A very capable set of MTF curves that only shows minor weakness at wide apertures	•	•	•		•	•	•		45	72	79	101	630g
18-250mm f/3.5-6.3 DC Macro OS HSM	£500		Ultra-compact 13.8x high zoom ratio lens designed exclusively for digital SLR cameras	•	•	•		•	•	•		35	62	73.5	88.6	470g
18-300mm f/3.5-6.3 DC Macro OS HSM	£499		Compact and portable high ratio zoom lens offering enhanced features to make it the ideal all-in-one lens			•	•	•	•	•		39	72	79	101.5	585g
20mm f/1.4 DG HSM   A	£799	5★	An outstanding wideangle fixed-focal-length lens			•		•		•	•	27.6	n/a	90.7	129.8	950g
24mm f/1.4 DG HSM   A	£799	5★	The latest addition to Sigma's 'Art' line of high-quality fast primes			•		•		•	•	25	77	85	90.2	665g
24-35mm f/2 DG HSM   A	£949	5★	The world's first large-aperture full-frame zoom offering a wide aperture of f/2 throughout the zoom range			•		•		•	•	28	82	87.6	122.7	940g
24-70mm f/2.8 DG OS HSM   A	£1399		Latest premium fast standard zoom for full frame includes optical image stabilisation	•		•		•		•	•	37	82	88	107.6	1020g
24-105mm f/4 DG OS HSM   A	£849	4.5★	Serious full-frame alternative to own-brand lenses at a lower price, with no compromises in the build	•	•	•		•		•	•	45	82	89	109	885g
30mm f/1.4 DC HSM   A	£360		Unique fast prime for APS-C DSLRs that gives 45mm equivalent 'normal' angle of view			•	•	•	•	•		30	62	63.3	74.2	435g
35mm f/1.4 DG HSM   A	£799	5★	Superb large-aperture prime; first lens in company's 'Art' series			•	•	•	•	•	•	30	67	77	94	665g
50mm f/1.4 DG HSM   A	£849	5★	This lens has a unique design that pays off in truly excellent image quality			•	•	•		•	•	40	77	85.4	100	815g
50-100mm f/1.8 DC HSM   A	£829	5★	This APS-C-format lens aims to cover the focal lengths of three prime lenses in one			•		•		•		37.4	82	93.5	170.7	1490g
50-500mm f/4.5-6.3 DG OS HSM	£1499	4★	A 10x zoom range, SLD elements and compatibility with 1.4x and 2x teleconverters	•	•	•		•	•	•	•	180	95	104.4	219	1970g
70mm f/2.8 DG Macro   A	£499		The first macro lens in Sigma's Art lineup features an extending-barrel focus-by-wire design			•		•		•	•	26	49	71	106	515g
70-200mm f/2.8 EX DG OS HSM	£1539		Two FLD glass elements, said to have the same dispersive properties as fluorite	•	•	•		•	•	•	•	140	77	86.4	197	1430g
70-300mm f/4-5.6 APO DG Macro	£235		This tele-zoom lens has a 9-bladed diaphragm and two SLD elements			•	•	•	•	•	•	95	58	76.6	122	550g
70-300mm f/4-5.6 DG Macro	£170	3★	Generally unremarkable MTF curves, and particularly poor at 300mm			•	•	•	•	•	•	95	58	76.6	122	545g
85mm f/1.4 DG HSM   A	£1199	5★	Optically stunning fast short telephoto prime is the ultimate portrait lens for DSLR users			•		•		•	•	85	86	95	126	1130g
100-400mm f/5-6.3 DG OS HSM   C	£799	4.5★	Relatively lightweight telezoom comes with weathersealing and choice of push-pull or twist zoom	•		•		•		•	•	160	67	86.4	182.3	1160g
105mm f/1.4 DG HSM   A	£1499	4.5★	Sigma's 'bokeh monster' super-fast portrait lens is weathersealed and comes with a tripod foot			•		•		•	•	100	TBC	115.9	131.5	1645g
105mm f/2.8 EX DG OS HSM Macro	£649	4.5★	An optically stabilised macro lens, this super-sharp lens is one of our favourites	•		•		•		•	•	31.2	62	78	126.4	725g
120-300mm f/2.8 DG HSM   S	£3599		First lens in company's 'Sports' series; switch enables adjustment of both focus speed and focus limiter			•	•	•	•	•	•	150	105	124	291	3390g
135mm f/1.8 DG HSM   A	£1399	5★	Super-fast portrait prime designed to provide sufficient resolution for 50MP DSLRs			•		•		•	•	87.5	82	91.4	114.9	1130g
150mm f/2.8 EX DG OS HSM Macro APO	£999		A macro lens offering image stabilisation	•		•		•		•	•	38	72	79.6	150	950g
150-600mm f/5-6.3 DG OS HSM   C	£1199		Budget 'Contemporary' version of Sigma's long-range telephoto zoom is smaller and lighter	•		•		•		•	•	280	95	105	260.1	1930g
150-600mm f/5-6.3 DG OS HSM   S	£1599		This portable, high-performance telephoto zoom from Sigma's Sports line is dust and splashproof	•		•		•		•	•	260	105	121	290.2	2860g
180mm f/2.8 EX DG OS HSM Macro APO	£1499	5★	1:1 macro lens featuring three FLD glass elements and floating inner-focusing system	•	•	•		•		•	•	47	86	95	204	1640g
300mm f/2.8 APO EX DG HSM	£2899		Extra Low Dispersion (ELD) glass, multi-layer coatings and a Hyper Sonic Motor			•	•	•	•	•	•	250	46	119	214.5	2400g
SONY DSLR																
11-18mm f/4.5-5.6 DT	£609	3★	A solid overall performance that simply fails to be outstanding in any way			•						25	77	83	80.5	360g
16mm f/2.8 Fisheye	£709		Fisheye lens with a close focusing distance of 20cm and a 180° angle of view			•					•	20	n/a	75	66.5	400g
16-35mm f/2.8 ZA SSM II T*	£1999	4.5★	High-end Zeiss wideangle zoom lens ideal for full-frame Alpha DSLRs and SLTs			•					•	28	77	83	114	900g
16-50mm f/2.8 SSM	£569	4★	Bright short-range telephoto lens			•						100	72	81	88	577g
16-80mm f/3.5-4.5 ZA T*	£709	4.5★	Carl Zeiss standard zoom lens			•						35	62	72	83	445g
16-105mm f/3.5-5.6 DT	£559	3★	An ambitious lens that is good in parts, although quality drops off at 105mm			•						40	62	72	83	470g
18-135mm f/3.5-5.6 DT SAM	£429		A versatile zoom with Direct Manual Focus	•	•							45	62	76	86	398g
18-250mm f/3.5-6.3 DT	£559	3.5★	Good overall, but performance dips at longer focal lengths			•						45	62	75	86	440g
20mm f/2.8	£559	3.5★	Wideangle prime lens with rear focusing mechanism and focus range limiter			•					•	25	72	78	53.5	285g
24mm f/2 ZA SSM T*	£1119		An impressively bright wideangle Carl Zeiss lens			•					•	19	72	78	76	555g
24-70mm f/2.8 ZA SSM II T*	£1899	5★	Carl Zeiss mid-range zoom lens with superb optics ideal for full-frame Alpha DSLRs			•					•	34	77	83	111	955g
28-75mm f/2.8 SAM	£709		A constant f/2.8 aperture and a Smooth Autofocus Motor (SAM) in this standard zoom			•					•	38	67	77.5	94	565g
30mm f/2.8 DT SAM Macro	£179	4★	Macro lens designed for digital with 1:1 magnification and Smooth Autofocus Motor			•						12	49	70	45	150g
35mm f/1.4 G	£1369		With an equivalent focal length of 52.5mm, a wide aperture and aspherical glass			•					•	30	55	69	76	510g
35mm f/1.8 DT SAM	£179		Budget-price indoor portrait lens			•						23	55	70	52	170g
50mm f/1.8 DT SAM	£159	4.5★	A very useful lens that performs well and carries a rock-bottom price tag			•						34	49	70	45	170g
50mm f/1.4	£369	5★	While this lens performs well overall, performance at f/1.4 could be better			•					•	45	55	65.5	43	220g
50mm f/1.4 ZA SSM	£1300	4★	Carl Zeiss design said to be ideal for quality-critical portraiture and low-light shooting			•					•	45	72	81	71.5	518g
50mm f/2.8 Macro	£529		A macro lens with a floating lens element			•					•	20	55	71.5	60	295g
55-200mm f/4-5.6 DT SAM	£219		Designed for cropped-sensor cameras, with a Smooth Autofocus Motor			•						95	55	71.5	85	305g
55-300mm f/4.5-5.6 DT SAM	£309		Compact, lightweight telephoto zoom offering smooth, silent operation			•						140	62	77	116.5	460g
70-200mm f/2.8 G SSM II	£2799		High-performance G Series telephoto zoom lens			•					•	120	77	87	196.5	1340g
70-300mm f/4.5-5.6 G SSM	£869	3.5★	G-series lens with ED elements, Super Sonic wave Motor and a circular aperture			•					•	120	62	82.5	135.5	760g
70-400mm f/4-5.6 G SSM II	£1799		Redesign of original features a new LSI drive circuit and promises faster autofocus			•					•	150	77	95	196	1500g

ALL PRICES ARE RRP'S. STREET PRICES MAY VARY



# DSLR Lenses

LENS	RRP	SCORE	SUMMARY		IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
85mm f/1.4 ZA Planar T*	£1369		Fixed-focal-length lens aimed at indoor portraiture		•							•	85	72	81.5	72.5	560g
85mm f/2.8 SAM	£219		A light, low-price portraiture lens		•							•	60	55	70	52	175g
100mm f/2.8 Macro	£659		Macro lens with circular aperture, double floating element and wide aperture		•							•	35	55	75	98.5	505g
135mm f/1.8 ZA Sonnar T*	£1429		A bright, Carl Zeiss portrait telephoto lens		•							•	72	77	84	115	1004g
135mm f/2.8 STF	£1119		Telephoto lens fitted with apodisation element to give attractive defocus effects		•							•	87	80	80	99	730g

## TAMRON DSLR

10-24mm f/3.5-4.5 SP AF Di II LD Asph IF	£511	3.5★	Good consistency at 10mm and 18mm, but a steep decline at 24mm			•	•		•	•			24	77	83.2	86.5	406g
10-24mm f/3.5-4.5 Di II VC HLD	£580	4.5★	Wideangle zoom of APS-C with dust and splashproofing and optical stabilisation		•		•		•				24	77	83.6	84.6	440g
15-30mm f/2.8 SP Di VC USD	£950	4★	Excellent value, this is the only wideangle zoom with image stabilisation and an f/2.8 aperture		•	•	•		•			•	28	n/a	98.4	145	1100g
NEW 15-30mm f/2.8 SP Di VC USD G2	TBC		Second-generation image-stabilised fast wide zoom includes weathersealing and faster AF		•		•		•			•	28	n/a	98.4	145	1110g
16-300mm f/3.5-6.3 Di II VC PZD Macro	£600	4★	Versatile megazoom, a very good all-in-one solution, as long as you won't need to enlarge to A2 size		•	•	•		•				39	67	99.5	75	540g
NEW 17-35mm f/2.8-4 Di OSD	£629		Most compact and lightest full-frame ultra-wideangle zoom in its class				•		•				28	77	83.6	90	460g
17-50mm f/2.8 SP AF XR Di II VC LD Asph IF	£541	4.5★	Very strong performance at longer focal lengths but weaker at the other end		•		•		•				29	72	79.6	94.5	570g
18-200mm f/3.5-6.3 AF Di II VC	£169	4★	Lightweight all-in-one lens for APS-C DSLRs with Vibration Compensation		•	•	•		•				49	62	75	96.6	400g
18-270mm f/3.5-6.3 AF Di II VC LD PZD IF Macro	£663	3★	The next-generation incarnation offers a new form of ultrasonic engine		•	•	•		•				49	62	74.4	88	450g
18-400mm f/3.5-6.3 Di II VC HLD	£650	4★	The longest-ranging telephoto zoom yet made turns in a surprisingly decent performance		•		•		•				45	72	79	123.9	710g
24-70mm f/2.8 SP Di VC USD	£1099	5★	Fast zoom with image stabilisation for both full-frame and APS-C cameras		•	•	•		•			•	38	82	88.2	116.9	825g
24-70mm f/2.8 SP Di VC USD G2	£1249		Upgraded fast zoom with improved image stabilisation and moisture-resistant construction		•		•		•			•	38	82	88.4	111	905g
28-75mm f/2.8 SP AF XR Di LD Asph IF Macro	£460		Standard zoom with constant f/2.8 aperture and minimum focusing distance of 33cm			•	•		•	•		•	33	67	73	92	510g
28-300mm f/3.5-6.3 Di VC PZD	£529		A new, full-frame, high-power zoom incorporating PZD (Piezo Drive)		•	•	•		•			•	49	67	75	99.5	540g
35mm f/1.8 Di VC USD	£580	4.5★	Moderately wide prime combines ultrasonic focusing, image stabilisation and a fast aperture		•	•	•		•			•	20	67	80.4	80.8	480g
45mm f/1.8 Di VC USD	£580	4.5★	A lens that rewrites the standard focal length with a fast aperture coupled with optical stabilisation		•	•	•		•		•	•	29	67	80.4	89.2	940g
60mm f/2 SP AF Di II LD IF Macro	£550	5★	Macro lens designed for APS-C sensor cameras, with 1:1 reproduction ratio			•	•		•				23	55	73	80	400g
70-200mm f/2.8 SP AF Di LD IF Macro	£817	4★	No image stabilisation and no advanced AF system, but at this price it's a steal			•	•		•	•			95	77	89.5	194.3	1150g
70-200mm f/2.8 Di VC USD	£1099		Compact yet full-size telephoto zoom with vibration compensation		•	•	•		•			•	130	77	85.8	188.3	1470g
70-200mm f/2.8 SP Di VC USD G2	£1350	5★	Excellent telephoto zoom with updated autofocus and image stabilisation plus sealed construction		•		•		•			•	95	77	88	193.8	1500g
70-210mm f/4 Di VC USD	£699	4.5★	Lightweight telezoom promises high optical performance, image stabilisation and weathersealing		•		•		•			•	95	67	76	176.5	860g
70-300mm f/4-5.6 SP VC USD	£300	4★	Ultrasonic Silent Drive (USD) technology for focusing and Vibration Compensation		•	•	•		•			•	150	62	81.5	142.7	765g
70-300mm f/4-5.6 AF Di LD Macro	£170	3.5★	Low-dispersion glass and compatible with both full-frame and cropped-sensor DSLRs			•	•		•	•		•	95	62	76.6	116.5	435g
85mm f/1.8 Di VC USD	£749	5★	The first full-frame 85mm f/1.8 lens with image stabilisation, that's also moisture resistant		•	•	•		•			•	80	67	85	91	700g
90mm f/2.8 SP AF Di Macro	£470	4★	A very nice macro lens that is capable of producing some fine images			•	•		•	•		•	29	55	71.5	97	405g
90mm f/2.8 Di Macro 1:1 VC USD	£579		Redesign of the 90mm f/2.8 SP AF Di Macro; comes with vibration compensation		•	•	•		•			•	30	58	115	76.4	550g
100-400mm f/4.5-6.3 Di VC USD	£789	5★	Relatively compact and lightweight telephoto zoom with moisture-resistant construction		•		•		•			•	150	67	199	86.2	1135g
150-600mm f/5-6.3 SP Di VC USD G2	£1340		Updated version of Tamron's popular long telezoom		•	•	•		•			•	220	95	108.4	260.2	2010g
150-600mm f/5-6.3 SP VC USD	£1150	4★	Longest focal length of any affordable enthusiast zoom on the market and produces excellent results		•	•	•		•			•	270	95	105.6	257.8	1951g
180mm f/3.5 SP AF Di LD IF Macro	£896	5★	Two Low Dispersion elements and internal focusing system in this 1:1 macro lens			•	•		•	•		•	47	72	84.8	165.7	920g

## TOKINA DSLR

AT-X 10-17mm f/3.5-4.5 AF DX Fisheye	£550		Fisheye zoom lens with Water Repellent coating and Super Low Dispersion glass				•		•				14	n/a	70	71.1	350g
AT-X 11-16mm f/2.8 PRO DX II	£449		Update to the popular 11-16mm f/2.8 lens, for slightly improved optical performance			•	•		•				30	77	84	89.2	550g
AT-X 11-20mm f/2.8 PRO DX	£499	4★	Compact, ultra-wideangle lens with a fast maximum aperture and decent optical performance				•		•				28	82	89	92	560g
AT-X 12-28mm f/4 PRO DX	£529		Replacement for 12-24mm f/4 wideangle zoom; for Nikon DX DSLRs				•		•				25	77	84	90	600g
AT-X 14-20mm f/2 PRO DX	£849		Wideangle zoom with super-fast, super-bright, constant f/2 aperture for shooting in very low light				•		•				28	82	89	106	725g
AT-X 16-28mm f/2.8 PRO FX	£757	5★	A pro-end wideangle zoom aimed at full-frame cameras				•		•			•	26	n/a	90	133	950g
AT-X 17-35mm f/4 PRO FX	£830	5★	One of the most capable super-wide zooms available, though only available in Canon and Nikon mounts				•		•			•	28	82	89	94	600g
AT-X 24-70mm f/2.8 PRO FX	£679		Three precision-moulded all-glass aspherical lens elements and a fast, constant f/2.8 aperture				•		•			•	38	82	89.6	107.5	1010g
NEW opera 50mm F1.4 FF	TBC		Premium fast prime designed for high-resolution DSLRs, with dust and weather-resistant construction				•		•			•	40	72	80	107.5	950g
AT-X 70-200mm f/4 PRO FX VCM-S	£691		Features a new Vibration Correction Module and ring-shaped ultrasonic style autofocus motor		•				•			•	100	67	82	167.5	980g
AT-X 100mm f/2.8 AF PRO D Macro	£360	4★	Some weaknesses wide open, but reasonable MTF curves make this a decent optic				•		•			•	30	55	73	95.1	540g

## ZEISS DSLR

15mm f/2.8 Milvus	£2329		This super-wideangle lens has an angle of view of 110° and uses an advanced retrofocus design				•		•			•	25	95	102.3	100.2	947g
18mm f/2.8 Milvus	£1999		Compact super-wideangle lens with premium optics including a floating focus system for close-ups				•		•			•	25	77	90	93	721g
21mm f/2.8 Milvus	£1299		Premium wideangle lens with complex optics designed to be free of distortion				•		•			•	22	82	95.5	95	851g
25mm f/1.4 Milvus	£1999	5★	Optically excellent, large-aperture manual focus wideangle lens with weather-sealed construction				•		•			•	25	82	95.2	123	1225g
25mm f/2 Distagon T*	£1350		A landscape lens with a fast aperture				•		•	•		•	25	67	73	98	600g
25mm f/2.8 Distagon T*	£738		Relatively small and light wideangle prime, available in Nikon mount only						•			•	17	58	64	90	460g
28mm f/2 Distagon T*	£850		For low-light shooting the 28mm lens has plenty of potential				•		•	•		•	24	58	72.4	72	580g
35mm f/1.4 Distagon T*	£1600		Promises to produce some stunning bokeh effects				•		•	•		•	30	72	78	122	850g
35mm f/1.4 Milvus	£1699		Large aperture, premium-quality manual-focus prime with weather-sealed construction				•		•			•	30	72	84.8	124.8	1174g
35mm f/2 Milvus	£829		Compact, moderate wideangle manual focus prime				•		•			•	30	58	77	83	702g
50mm f/1.4 Planar T*	£559		Classic double-Gauss design manual focus standard prime for full-frame SLRs				•		•			•	45	58	71	71	380g
50mm f/1.4 Milvus	£949	5★	An exceptionally good lens offering sharpness, detail, clean edges and a great user experience				•		•			•	45	67	82.5	94	922g
50mm f/2 Milvus Macro	£949		Manual-focus macro lens with half-life-size magnification and stunning optics				•		•			•	24	67	81	75.3	730g
85mm f/1.4 Planar T*	£989		Classic portrait prime designed to give smooth, rounded bokeh effects				•		•			•	100	72	78	88	670g
85mm f/1.4 Milvus	£1379	5★	Fast 85mm manual-focus prime lens that's perfect for portraiture				•		•			•	80	77	90	113	1280g
100mm f/2 Milvus Macro	£1299		A manual-focus macro lens with absolutely superb optics and half-life-size reproduction				•		•			•	88	67	80.5	104	843g
135mm f/2 Milvus	£1899		Telephoto lens with a large aperture and smooth bokeh, ideal for medium-distance portrait photography				•		•			•	80	77	129	132	1123g



BUYING GUIDE

Mirrorless Lenses			IMAGE STABILISATION	CANON M	CANON RF	MICRO 4 THIRDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT (G)			
LENS	RRP	SCORE	SUMMARY										MOUNT			DIMENSIONS			
CANON MIRRORLESS																			
EF-M 11-22mm f/4-5.6 IS STM	£355		Ultra-wideangle lens with a compact, retractable lens design	•	•							15	55	61	58.2	220			
EF-M 15-45mm f/3.5-6.3 IS STM	£249		Collapsible standard zoom for EOS M-series cameras that's less bulky than the 18-55mm	•	•							25	49	60.9	44.5	130			
EF-M 18-55mm f/3.5-5.6 IS STM	£269		Compact and versatile zoom lens	•	•							25	52	61	61	210			
EF-M 18-150mm f/3.5-6.3 IS STM	£399		Wide-ranging 29-240mm equivalent superzoom with surprisingly good image quality	•	•							25	55	60.9	86.5	300			
EF-M 22mm f/2 STM	£220		Small and bright wideangle pancake lens		•							15	43	61	23.7	105			
EF-M 28mm f/3.5 IS STM Macro	£294		Small, retractable lens with built-in LED lights for illuminating close-up subjects	•	•							9.7	43	60.9	45.5	130			
EF-M 32mm f/1.4 STM	£500		Large-aperture but lightweight prime that offers a 50mm equivalent angle of view		•							23	43	60.9	56.5	235			
EF-M 55-200mm f/4.5-6.3 IS STM	£330		Telephoto zoom that takes you closer to the action	•	•							100	52	60.9	86.5	260			
RF 24-105mm f/4L IS STM	£1120		General-purpose standard zoom with useful range and image stabilisation	•		•					•	45	77	83.5	107.3	700			
RF 28-70mm f/2L USM	£3050		Groundbreaking, but huge full-frame zoom with constant f/2 maximum aperture			•					•	39	95	103.8	139.8	1430			
RF 35mm f/1.8 IS STM Macro	£520		Multi-purpose fast prime that includes image stabilisation and 0.5x macro reproduction	•		•					•	17	52	74.4	62.8	305			
RF 50mm f/1.2L USM	£2350		Heavyweight ultra-fast standard prime that promises exceptional low-light performance			•					•	80	77	89.8	108	950			
NIKON MIRRORLESS																			
24-70mm f/4 S Nikkor-Z	£999		General-purpose standard zoom for Nikon's full-frame mirrorless system						•		•	30	72	77.5	88.5	500			
35mm f/1.8 S Nikkor-Z	£849		Fast, moderate-wideangle prime designed for optimum optical performance						•		•	25	62	73	86	370			
50mm f/1.8 S Nikkor-Z	£599		Large-aperture prime that promises exceptional edge-to-edge sharpness						•		•	40	62	76	86.5	415			
FUJIFILM MIRRORLESS																			
XF 8-16mm f/2.8 R LM WR	£1799		Premium ultra-wideangle large-aperture zoom lens with weather-resistant construction						•			25	n/a	88	121.5	805			
XF 10-24mm f/4 R OIS	£849		Wideangle zoom lens, promising minimal ghosting with Fuji's HT-EBC multi-layer coating	•					•			24	72	78	87	410			
XF 14mm f/2.8 R	£729	5★	Wideangle prime with high resolution into the corners, its performance justifies the price tag						•			18	58	65	58.4	235			
XC 15-45mm f/3.5-5.6 OIS PZ	£259		Lightweight retractable power zoom that's set to be the entry-level kit lens for X-system cameras	•					•			13	52	62.6	44.2	135			
XF 16mm f/1.4 R WR	£729	5★	Weather-sealed fast prime for X-system users						•			15	67	73.4	73	375			
XC 16-50 f/3.5-5.6 OIS II	£359		Lightweight lens for mirrorless X-series offers 24-75mm equivalent zoom range	•					•			30	58	62.6	98.3	195			
XF 16-55mm f/2.8 R LM WR	£899	5★	A flagship XF standard zoom lens with a constant f/2.8 aperture and weather-resistance						•			60	77	83.3	106	655			
XF 18mm f/2 R	£430	4★	A compact wideangle lens with a quick aperture						•			18	52	64.5	40.6	116			
XF 18-135mm f/3.5-5.6 R LM OIS WR	£699	4★	Weather-resistant zoom for Fujifilm X mount, designed to be the perfect partner for the Fujifilm X-T1	•					•			45	77	75.7	97.8	490			
XF 18-55mm f/2.8-4 R LM OIS	£599		Short zoom lens with optical image stabilisation	•					•			18	58	65	70.4	310			
XF 23mm f/1.4 R	£649		Premium wideangle prime lens with fast maximum aperture						•			28	62	72	63	300			
XF 23mm f/2 R WR	£419	5★	Compact weather-resistant wideangle prime lens						•			22	43	60	51.9	180			
XF 27mm f/2.8	£270		A high-performance single-focal-length lens						•			60	39	23	61.2	78			
XF 35mm f/1.4 R	£439	4★	Shallow depth of field and bokeh effects are simple to achieve with this lens						•			28	52	65	54.9	187			
XF 35mm f/2 R WR	£299	5★	A powerful and weather-resistant lens that feels great and has the performance to match						•			35	43	60	45.9	170			
XF 50mm f/2 R WR	£449	5★	Lightweight weather-resistant short telephoto prime lens that's ideal for shooting portraits						•			39	46	60	59.4	200			
XF 50-140mm f/2.8 R LM OIS WR	£1249		A telephoto zoom with a constant maximum aperture and weather-resistance	•					•			100	72	82.9	175.9	995			
XC 50-230mm f/4.5-6.7 OIS II	£315		The XC lens range is designed to suit Fuji's mid-range CSCs, and this lens has optical image stabilisation	•					•			110	58	69.5	111	375			
XF 55-200mm f/3.5-4.8 R LM OIS	£599	4★	Telephoto with built-in optical image stabilisation plus aperture control ring	•					•			110	62	118	75	580			
XF 56mm f/1.2 R	£899	4★	This wide-aperture portrait lens for X-series cameras has great sharpness and detail and is great value						•			70	62	73.2	69.7	405			
XF 56mm f/1.2 R APD	£1159	4★	Adds apodisation element of 56mm f/1.2 for even more attractive background blur						•			70	62	73.2	69.7	405			
XF 60mm f/2.4 XF R Macro	£599		A short lens designed for macro work with half-life-size magnification						•			26.7	39	64.1	70.9	215			
XF 80mm f/2.8 R LM OIS WR Macro	£1249	4★	Fujifilm's long-awaited 1:1 macro includes weather resistance and optical image stabilisation	•					•			25	62	80	130	750			
XF 90mm f/2 R LM WR	£699	5★	A classic portrait lens that's sharp, with gorgeous bokeh						•			60	62	75	105	540			
XF 100-400mm f/4.5-5.6 R LM OIS WR	£1399	5★	This superb zoom is both water and dust resistant, and can operate in -10°C temperatures	•					•			175	77	94.8	210.5	1375			
LAOWA MIRRORLESS																			
4mm f/2.8 Fisheye MFT	TBC		Lightweight fisheye lens for Micro Four Thirds offering a circular image with a 210° angle of view				•					8	n/a	45.2	25.5	135			
7.5mm f/2 MFT	£499	4.5★	Tiny but sharp wideangle prime for Micro Four Thirds featuring manual focus and aperture control				•					12	46	50	55	170			
9mm f/2.8 Zero D	£499		Compact manual-focus prime for APS-C mirrorless cameras promises very low distortion		•		•		•			12	49	60	53	215			
10-18mm f/4.5-5.6 FE Zoom	TBC		The world's widest zoom for full-frame Sony mirrorless, with manual focus and aperture control				•				•	15	37	70	90.9	496			
15mm f/2 FE Zero D	£899		Manual-focus fast ultra-wideangle prime for full-frame Sony cameras, with minimal distortion				•				•	15	72	66	82	500			
LEICA MIRRORLESS																			
11-23mm f/3.5-4.5 TL	£1450		Wideangle zoom lens for Leica's APS-C mirrorless system								•	20	67	77	73	368			
18-56mm f/3.5-5.6 Vario-Elmar TL	£1280		Relatively large, non-retractable zoom for APS-C mirrorless								•	45	52	63.5	61	256			
18mm f/2.8 Elmarit TL	£1020		Slimline, extremely lightweight pancake prime with fast autofocus								•	30	39	61	21	80			
23mm f/2 Summicron TL	£1410		Compact, lightweight fast prime that offers a classic 35mm equivalent view on Leica's APS-C CSCs								•	30	52	63.5	38.1	153			
24-90mm f/2.8-4 Vario-Elmarit-SL	£3790		Large, but exceptional quality full-frame standard zoom with really useful zoom range								•	•	30	82	88	138	1140		
35mm f/1.4 Summilux TL	£1830		High-end fast prime designed to give exceptional image quality								•	•	30	60	70	77	428		
55-135mm f/3.5-4.5 APO-Vario-Elmar-TL	£1450		Telephoto zoom that eschews image stabilisation in a bid for maximal optical quality								•	100	60	68	110	500			
60mm f/2.8 APO-Macro-Elmarit TL	£1920		Macro lens for Leica's APS-C mirrorless cameras offers 1:1 life-size magnification								•	16	60	68	89	320			
75mm f/2 APO-Summicron SL	£3750		Fast short-telephoto portrait lens for the full-frame Leica SL								•	•	50	67	73	102	720		
OLYMPUS MIRRORLESS																			
7-14mm f/2.8 ED Pro	£999	4.5★	Super-wideangle zoom lens that's dustproof, splashproof and freeze-proof				•					20	n/a	78.9	105.8	534			
8mm f/1.8 Pro Fisheye	£799		Fisheye lens with impressive image quality that's dustproof, splashproof and freeze-proof				•					12	n/a	62	80	315			
9-18mm f/4-5.6 ED	£630		This super wideangle lens offers an equivalent focal range of 18-36mm in 35mm terms				•					25	52	56.5	49.5	155			



# Mirrorless Lenses

# Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY		IMAGE STABILISATION	CANON M	CANON RF	MICRO 4 THIRDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT (G)
9mm f/8 Fish-eye Body Cap Lens	£89		Slimline lens in a body cap with 140° angle of view						•					20	n/a	56	12.8	30
12mm f/2.0 ED	£739	5★	A wideangle fixed lens for the Micro Four Thirds system						•					20	46	56	43	130
12-40mm f/2.8 ED Pro	£899		Weather-resistant standard zoom with top-notch optics and a constant aperture of f/2.8						•					20	62	69.9	84	382
12-50mm f/3.5-6.3 ED EZ	£349		A weather-resistant zoom lens with manual or electronic zoom						•					20	52	57	83	211
12-100mm f/4 IS ED Pro	£1099	5★	Superb high-end weather-sealed superzoom lens featuring powerful in-lens IS with Sync IS		•				•					15	72	77.5	116.5	561
14-42mm f/3.5-5.6 II R	£269		A redesigned variation of the standard kit lens						•					25	37	56.5	50	112
14-42mm f/3.5-5.6 EZ	£329		Compact kit lens for Olympus PEN and OM-D models with powerzoom control						•					20	37	60.6	22.5	93
14-150mm f/4-5.6 II	£550		High-powered zoom for all your needs – from wideangle to telephoto – plus weather-resistance						•					50	58	63.5	83	285
15mm f/8 Body Cap Lens	£69		Strictly speaking an accessory rather than a lens, with basic optics in a tiny plastic housing						•					30	n/a	56	9	22
17mm f/1.2 ED Pro	£1300		High-end, large-aperture weathersealed prime designed for documentary or landscape work						•					20	62	68.2	87	390
17mm f/1.8 MSC	£450	5★	Wide-aperture, wideangle prime boasting excellent peak sharpness and low colour fringing						•					25	46	57	35	120
17mm f/2.8 Pancake	£300	4★	Tiny wideangle pancake prime with reasonable optics						•					20	37	57	22	71
25mm f/1.2 ED Pro	£1099		High-precision, high-speed optic with a special lens system construction for edge-to-edge sharpness						•					30	62	70	87	410
25mm f/1.8	£370		Compact prime lens with ultra-bright f/1.8 aperture						•					25	46	57.8	42	137
30mm f/3.5 ED Macro	£249		New in the M.Zuiko Premium range, this macro lens features super-fast AF and weighs only 128g						•					9.5	46	57	60	128
40-150mm f/2.8 ED Pro	£1299	4★	This powerful 80-300mm 35mm-equivalent focal-length lens offers amazing portability for this pro class						•					70	72	79.4	160	760
40-150mm f/4-5.6 R	£309		This middle-distance zoom lens has an 80-300mm 35mm-equivalent focal length						•					90	58	63.5	83	190
45mm f/1.2 ED Pro	£1200		Large-aperture lens designed for portrait photography with premium optics						•					50	62	70	84.9	410
45mm f/1.8	£279	5★	Fast-aperture lens for taking portrait shots is sharp, quiet and has no colour fringing						•					50	37	56	46	116
60mm f/2.8 Macro	£450		High-precision macro lens that's dustproof and splashproof						•					19	46	56	82	185
75-300mm f/4.8-6.7 ED II	£499		Update featuring Zuiko Extra-low Reflection Optical coating said to reduce ghosting						•					90	58	69	117	423
75mm f/1.8 ED	£799	5★	Ultra-fast prime lens ideal for portraits and action shots						•					84	58	64	69	305
300mm f/4 IS Pro	£2200		Compact ultra-telephoto prime with optical image stabilisation, compatible with Sync IS		•				•					140	77	92.5	227	1270

## PANASONIC MIRRORLESS

G 7-14mm f/4	£740	5★	For a wideangle zoom, the overall level of resolution is very impressive					•						25	n/a	70	83.1	300
G 8mm Fisheye f/3.5	£730		The world's lightest and smallest fisheye lens for an interchangeable-lens camera					•						10	22	60.7	51.7	165
DG 8-18mm f/2.8-4 ASPH Leica	£1049		Splashproof, dustproof and freezeproof ultra-wideangle zoom with premium optics					•						23	67	73.4	88	315
DG 12mm f/1.4 Leica Summilux ASPH	£1199	4.5★	Compact fast wideangle quality with excellent optics and built-in aperture ring					•						20	62	70	70	335
G 12-32mm f/3.5-5.6 MEGA OIS	£270		Very compact with a versatile zoom range and three aspherical lenses	•				•						20	37	55.5	24	70
G X 12-35mm f/2.8 OIS	£1095	5★	Fast, high-quality standard zoom for Micro Four Thirds cameras	•				•						25	58	67.6	73.8	305
G X 12-35mm f/2.8 OIS II	£880		Updated fast standard zoom with matte-black finish and improved autofocus and aperture control	•				•						25	58	67.6	73.8	305
G 12-60mm f/3.5-5.6 OIS ASPH	£439	4★	Incorporates a stepping motor for a smooth, silent operation and features a dust and splashproof design	•				•						20	58	66	71	210
DG 12-60mm f/2.8-4 OIS Leica	£880		Premium standard zoom with useful focal-length range and weather-resistant construction	•				•						20	62	68	86	320
G 14mm f/2.5 II	£249		Wideangle pancake lens that should suit landscape photographers					•						18	46	55.5	20.5	55
G X 14-42mm f/3.5-5.6 X PZ POWER OIS	£369	4★	Powered zoom; impressive results in terms of both sharpness and chromatic aberration	•				•						20	37	61	26.8	95
G 14-45mm f/3.5-5.6 MEGA OIS	£189		A lightweight and compact standard zoom featuring MEGA OIS optical image stabilisation	•				•						30	52	60	60	195
G 14-140mm f/3.5-5.6 POWER OIS	£599		Metal-bodied zoom featuring company's POWER OIS optical image stabiliser	•				•						30	58	67	75	265
DG 15mm f/1.7 Leica SUMMILUX	£549	4★	High-speed prime with a compact metal body, includes three aspherical lenses to cut down distortion					•						20	46	36	57.5	115
G 20mm f/1.7 ASPH II	£249		Ultra-compact fast prime with excellent optics but slower autofocus than more modern options					•						20	46	25.5	63	100
G 25mm f/1.7 ASPH	£159	4.5★	Inexpensive fast normal prime for Micro Four Thirds					•						25	46	60.8	52	125
DG 25mm f/1.4 Leica SUMMILUX	£550	5★	A fast-aperture fixed focal length standard lens from Leica					•						30	46	63	54.5	200
G 30mm f/2.8 Macro MEGA OIS	£300	3★	Compact lens offering true-to-life magnification capability for better macro images	•				•						10	46	58.8	63.5	180
G 35-100mm f/4-5.6 ASPH MEGA OIS	£300		Telephoto zoom equivalent to 70-200mm on a 35mm camera	•				•						90	46	55.5	50	135
G X 35-100mm f/2.8 Power OIS II	£970		Premium fast telephoto zoom with matte-black finish and improved autofocus and aperture control	•				•						85	58	67.4	100	360
DG 42.5mm f/1.2 Leica DG OIS	£1399	5★	Mid-telephoto high-speed Leica DG Nocticon lens with 2 aspherical lenses and ultra-wide aperture	•				•						50	67	74	76.8	425
G 42.5mm f/1.7 Power OIS	£349		Mid-telephoto lens with a 35mm equivalent of 85mm, its f/1.7 aperture promises a beautiful bokeh effect	•				•						37	31	55	50	130
DG 45mm f/2.8 OIS Macro Leica	£539		Tiny macro lens with 1:1 magnification and optical image stabilisation	•				•						15	46	63	62.5	225
G 45-150mm f/4-5.6 MEGA OIS	£280	4★	Compact, lightweight telephoto zoom comprising 12 elements in nine groups	•				•						90	52	62	73	200
G X 45-175mm f/4-5.6 X PZ POWER OIS	£400	4★	A powered long-focal-length zoom lens	•				•						90	46	61.6	90	210
G 45-200mm f/4-5.6 MEGA OIS II	£380		Updated telephoto zoom lens with dust and splashproof construction, supports Panasonic's Dual IS	•				•						100	52	70	100	380
DG 50-200mm f/2.8-4 OIS Leica	£1600		Premium telephoto zoom that completes Panasonic's Leica f/2.8-4 series	•				•						75	67	76	132	655
G 100-300mm f/4-5.6 MEGA OIS II	£570	4★	Updated long zoom lens with dust and splashproof construction, supports Panasonic's Dual IS	•				•						100	52	70	100	380
DG 100-400mm f/4-6.3 OIS Leica	£1349		Top-quality supertelephoto zoom with weathersealed construction and Dual IS support	•				•						103	72	83	171.5	985
DG 200mm f/2.8 OIS Leica	£2699	5★	Stunning 400mm-equivalent fast telephoto prime, comes with 1.4x teleconverter in the box	•				•						115	77	87.5	174	1245

## SAMYANG MIRRORLESS

7.5mm f/3.5 UMC fisheye MFT	£253		Fisheye manual-focus lens with Ultra Multi Coated lens elements to reduce flare and ghosting					•						9	n/a	48.3	60	197
8mm f/2.8 UMC fisheye II	£249		Updated version of the Samyang 8mm f/2.8 UMC Fisheye lens, with improved optical construction		•			•		•				30	n/a	60	64.4	290
12mm f/2 NCS CS	£330		Fast wideangle prime for APS-C and Micro Four Thirds mirrorless cameras		•			•		•				20	67	72.5	59	245
14mm f/2.8 FE AF	£389		Autofocus wideangle prime designed for Sony Alpha 7-series cameras					•					•	20	n/a	85.5	97.5	505
21mm f/1.4 ED AS UMC CS	£259	5★	Manual-focus low-light lens for mirrorless cameras with APS-C or smaller-sized sensor		•			•		•				28	58	54.3	67.9	290
24mm f/2.8 FE AF	£280	4.5★	Small, lightweight autofocus wideangle prime for full-frame mirrorless cameras					•					•	24	49	61.8	37	93
35mm f/1.2 ED AS UMC CS	£359		Standard-angle manual-focus lens for mirrorless cameras with APS-C sensor size		•			•		•				38	62	67.5	74.2	420
35mm f/1.4 FE AF	£600		Fast autofocus prime designed for maximum sharpness with a Linear Supersonic Motor for AF					•					•	30	67	75.9	115	645
35mm f/2.8 FE AF	£279	4.5★	Compact, lightweight, inexpensive autofocus prime lens for full-frame CSCs					•					•	35	49	61.8	33	86
50mm f/1.2 AS UMC CS	£299	5★	Fast telephoto prime that can produce stunning results with a super-shallow depth of field		•			•		•				50	62	67.5	74.5	380
50mm f/1.4 FE AF	£499	4.5★	Excellent value for money fast prime for full-frame Sony CSCs					•					•	45	67	73.5	97.7	585
300mm f/6.3 ED UMC CS Reflex	£249		A compact reflex mirror lens dedicated for mirrorless compact system cameras		•			•		•				90	58	73.7	64.5	320

NEW & COMING SOON!

Tamron SP 15-30mm  
f/2.8 VC USD G2

Stock expected October 2018!

£1,279.<sup>00</sup>

Place a pre-order to receive one of the first lenses in the UK! See online to learn more.



NEW & COMING SOON!

Canon EF-M 32mm  
f/1.4 Macro IS STM

Stock expected October 2018!

£499.<sup>00</sup>

Place a pre-order to receive one of the first lenses in the UK! See online to learn more.



PARKCameras





# Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																
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NIKON D7000 BODY WITH BATT AND CHARGER.....	MINT-BOXED £275.00
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NIKON D200 BODY WITH BATTERY,CHARGER,STRAP.....	MINT-BOXED £225.00
NIKON D200 BODY WITH BATTERY,CHARGER,STRAP.....	MINT- £199.00
NIKON D40 BODY COMPLETE.....	MINT-BOXED £125.00
NIKON SB 800 SPEEDLIGHT WITH CASER.....	MINT-CASED £145.00
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SIGMA EF 610 DG SUPER FLASH NIKON FIT .....	MINT BOXED £95.00
SIGMA EF-530 DG ST ELECTRONIC FLASH ITTL NIKON FIT.....	MINT BOXED £75.00
PENTAX 50mm f1.8 SMC DA LENS + HOOD.....	MINT BOXED £95.00
PENTAX 18 - 50mm f4/5.6 DC WR RE LENS + HOOD.....	MINT £125.00
OLYMPUS 50mm F2 MACRO ZUIKO DIGITAL ED 4/3RDS.....	MINT CASED £325.00
OLYMPUS 40 - 150mm F3.5/4.5 ZUIKO DIGITAL ED 4/3RDS.....	MINT + HOOD £69.00
OLYMPUS DIGITAL EX - 25 EXTENSION TUBE 25MM.....	MINT £95.00
PANASONIC LUMIX FZ 1000 WITH LEICA LENS.....	MINT £395.00
PANASONIC LUMIX G 20mm f1.7 ASPH.....	MINT £145.00
PANASONIC 45 - 200mm f4/5.6 MEGA OIS ASPH.....	MINT £175.00
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SIGMA 30mm F2.8 DN MICRO 4/3RDS.....	MINT BOXED £115.00
SONY 500mm f8 REFLEX LENS WITH FILTERS.....	MINT BOXED £395.00
SONY ECM - XXT51M STEREO MICROPHONE.....	NEW UNUSED £69.00
METZ 44A/F1 FLASH UNIT FOR SON DLSR.....	MINT BOXED £95.00
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CANON 14mm f2.8 USM "L".....	MINT-BOXED £795.00
CANON 24mm f1.4 "L" USM.....	MINT £499.00
CANON 85mm f1.2 USM "L" MK II LATEST MODEL.....	MINT CASED £899.00
CANON 85mm f1.2 USM "L" MK II LATEST MODEL.....	MINT BOXED £1,045.00
CANON 300mm f4 USM "L" IMAGE STABILIZER..	MINT BOXED AS NEW £895.00
CANON 300mm f4 USM "L" IMAGE STABILIZER.....	MINT CASED £825.00
CANON 8 - 15mm f4 USM "L" FISHEYE.....	MINT CASED £799.00
CANON 16 - 35mm f2.8 USM "L" MK 2.....	MINT CASED £725.00
CANON 17 - 40mm f4 USM "L".....	MINT CASED £395.00
CANON 70 - 200mm f4 USM "L" IMAGE STABILIZER.....	MINT CASED £645.00
CANON 70 - 200mm f4 USM "L" IMAGE STABILIZER.....	MINT BOXED £795.00
CANON 70 - 200mm f2.8 USM "L".....	MINT BOXED £699.00
CANON 70 - 200mm f2.8 USM "L" IMAGE STABILIZER.....	MINT BOXED £875.00
CANON 80 - 200mm f2.8 "L" USM WITH HOOD.....	MINT-BOXED £499.00
CANON 20mm f2.8 USM.....	EXC++ £245.00
CANON 24mm f2.8 EF.....	MINT £175.00
CANON 28mm f2.8 EF.....	MINT £169.00
CANON 35mm f2 EF.....	MINT £169.00
CANON 50mm f1.8 EF.....	MINT BOXED £75.00
CANON 50mm f1.8 MARK 1 (VERY RARE NOW).....	MINT £129.00
CARL ZEISS 50mm f1.4 PLANAR T* WITH HOOD.....	MINT £345.00
CANON 50mm f2.5 COMPACT MACRO.....	MINT BOXED £169.00
CANON 60mm f2.8 EFS USM MACRO LENS.....	MINT BOXED £325.00
CANON 60mm f2.8 EFS USM MACRO LENS.....	MINT- £295.00
CANON 85mm f1.8 USM.....	MINT £275.00
CANON 100mm f2 USM.....	MINT £275.00
CANON 100mm f2.8 MACRO.....	EXC++ £195.00
CANON 10 - 22mm f3.5/4.5 USM.....	EXC++ £345.00
CANON 17 - 55mm f2.8 EFS IS USM WITH HOOD.....	MINT £499.00
CANON 18 - 55mm f3.3/5.6 STM VIBRATION REDUCTION.....	MINT £149.00
CANON 18 - 135mm f3.5/5.6 EF-S IMAGE STABILIZER.....	MINT £325.00
CANON 70 - 300mm f4.5/5.6 IS USM DO REFRACTIVE.....	MINT- £345.00
CANON 70 - 300mm f4.5/5.6 USM IMAGE STABILIZER.....	MINT £285.00
CANON 70 - 300mm f4.5/5.6 USM IMAGE STABILIZER.....	MINT BOXED £299.00
KENCO DG CANON FIT TUBE SET 12,20,36MM.....	MINT BOXED £99.00
CANON EF 1.4X EXTENDER MK I.....	EXC £95.00
CANON EF 1.4X EXTENDER MK II.....	MINT £169.00
CANON EF 2.0X EXTENDER MK I.....	MINT BOXED £129.00
CANON EF 2.0X EXTENDER MK II.....	MINT CASED £179.00
KENCO DG CANON FIT TUBE SET 12,20,36MM.....	MINT- £99.00

KENCO TELEPLUS PRO 300 DGX 1.4 TELECONVERTER.....	MINT CASED £99.00
SIGMA EX 1.4 TELECONVERTER.....	MINT £75.00
SIGMA EX 1.4 APO DG TELECONVERTER.....	MINT £75.00
CANON TC-80N3 REMOTE RELEASE/TIMER FOE EOS.....	MINT BOXED £75.00
SIGMA 4.5mm f2.8 EX DC HSM CIRCULAR FISHEYE.....	MINT CASED £475.00
SIGMA 10mm f2.8 EX DC FISHEYE HSM.....	MINT BOXED £345.00
SIGMA 14mm f2.8 EX HSM ASPHERIC.....	MINT CASED £365.00
SIGMA 105mm f2.8 MACRO EX WITH CASE.....	MINT £179.00
SIGMA 105mm f2.8 MACRO EX DG OS HSM.....	MINT- £279.00
SIGMA 150mm f2.8 EX DG-OS HSM MACRO LATEST.....	MINT BOXED £595.00
SIGMA 12 - 24mm f4.5/5.6 DG HSM MK2 II.....	MINT CASED £475.00
SIGMA 17 - 35mm f2.8/4 EX HSM APHERIC.....	MINT- £179.00
SIGMA 18 - 50mm f2.8 EX DC SLD GLASS.....	MINT-BOXED £165.00
SIGMA 18 - 250mm f3.5/6.3 DC SLD HSM OS.....	MINT BOXED £199.00
SIGMA 50 - 150mm f2.8 EX APO HSM AF-DC MK II.....	MINT- £325.00
SIGMA 70 - 200mm f2.8 DG HSM OS LATEST.....	MINT-- £595.00
TAMRON 180mm f3.5 A/F SP DI MACRO LATEST.....	MINT BOXED £499.00
TAMRON 500mm f8 MIRROR LENS & FILTERS FD MOUNT MINT-CASED £175.00	
TAMRON 28 - 75mm f2.8 XR Di LENS LATEST.....	MINT £345.00
TAMRON 28 - 300mm f3.5/6.3 I/F LD Di ASP VIB CONTROL.....	MINT BOXED £375.00
TAMRON 70 - 300mm f4/5.6 SP Di VC ULTRASONIC.....	MINT+HOOD £225.00
TOKINA 10 -17mm f3.5/4.5 ATX DX FISHEYE (LATEST).....	MINT £299.00
TOKINA 11 - 16mm f2.8 ATX - PRO ASPHERICAL.....	MINT BOXED £279.00

## Contax 'G' Compacts & SLR & Ricoh

CONTAX 28mm f2.8 BIOGON "G" HOOD,FILTER CAP BL.....	MINT CASED £295.00
CONTAX 35 - 70mm f3.5/5.6 "G" VARIO-SONNAR T*.....	MINT BOXED £395.00
CONTAX TLA 140 FLASH FOR G1/G2.....	MINT CASED £65.00
CONTAX GD1 DATABASE FOR CONTAX T3.....	MINT-BOXED £69.00
CONTAX TLA 200 FLAH FOR CONTAX "G".....	MINT CASED £99.00
CONTAX TVS WITH VARIO SONNAR.....	MINT BOXED £199.00
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CONTAX 50mm f1.7 AE LENS.....	MINT £95.00
YASHICA/CONTAX 55mm f2.8 ML MACRO LENS.....	MINT £175.00
CONTAX 300mm F4 TELE TESSAR MM.....	MINT BOXED £295.00
CONTAX TLA 280 FLASH.....	MINT- £59.00
CONTAX TLA 280 FLASH UNIT.....	MINT BOXED £75.00

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LEICA DIGILUX 3 COMPLETE SUPERB.....	MINT-BOXED £475.00
LEICA X VARIO TYPE 107 + HANDGRIP & FINGER LOOP. MINT BOXED £1,275.00	
LEICA EVF2 ELECTRONIC VIEWFINDER 18753.....	MINT BOXED £225.00
LEICA M5 BLACK ,BODY.....	EXC++ £575.00
LEICA MDA BODY SER NO 12659XX CIRCA 1970.....	MINT- £425.00
LEICA MDA BODY SER NO 14111XXCIRCA 1975-76.....	EXC++ £399.00
LEICA IIG BODY WITH 5cm f2 SUMMITAR & CASE.....	MINT- £1,195.00
LEICA CL BODY.....	EXC+ £365.00
LEICA CM ZOOM WITH 35-70mm VAR ELMAR FILM.....	MINT- £575.00
LEICA MINILUX DB EXCLUSIVE DATA BACK VERSION.....	MINT BOXED £95.00
MINOLTA 28mm f2.8 M ROKKOR FOR CLC / CL LEICA M.....	EXC++ £375.00
ZEISS LEICA M FIT 35mm f2.8 ZM C BIOGON T* M FIT.....	MINT BOXED £465.00
LEICA 35mm f3.5 SUMMARON M WITH LEICA FILTER.....	MINT- £325.00
CANON 50mm f1.4 L39 SCREW WITH M ADAPTOR.....	MINT- £225.00
LEICA 5cm f2.8 COLL ELMAR.....	MINT- £295.00
LEICA 90mm f2 COLLAPSIBLE SUMMICRON.....	MINT £375.00
LEICA 50mm f2 CLOSE FOCUS SUMM + SPECS.....	EXC+++ £695.00
LEICA 50mm f2.8 COLLAPSIBLE ELMAR.....	MINT- £265.00
LEICA 5cm f3.5 ELMAR RED SCALE.....	MINT-- £345.00
LEICA 90mm f4 ELMAR C FOR CLC / CL LEICA M.....	MINT- £295.00
LEICA 90mm f4 ELMAR M MOUNT.....	MINT- £165.00
LEICA 135mm f2.8 ELMARIT M 11829 WITH CASE.....	MINT BOXED £375.00
LEICA 135mm f4.5 HEKTOR.....	EXC+ £275.00
VOIGTLANDER 25mm f4 SNAPSHOT SKOPAR SCREW.....	MINT £195.00
VOIGTLANDER BESSA L BODY CHROME.....	MINT £129.00
VOIGTLANDER BESSA T WINDER.....	MINT BOXED £149.00
VOIGTLANDER BESSA R GRIP FOR R,R2,R3 ETC.....	MINT BOXED £49.00
LEICA 35mm f3.5 SUMMARON SCREW IN KEEPER.....	MINT- £345.00
LEICA 35mm f3.5 SUMMARON SCREW.....	MINT- £295.00
LEICA 5cm f2 SUMMAR SCREW.....	MINT- £175.00
LEICA 5cm f2 SUMMITAR COLL.....	EXC++ £275.00
LEICA 135mm f2.8 ELMARIT M WITH SPECS.....	EXC+++ £299.00
LEICA 135mm f4.5 HEKTOR + HOOD M MOUNT.....	EXC++ £95.00
LEICA 135mmf4.5 HEKTOR IN KEEPER.....	EXC+++ £199.00
LEICA 90mm f4 ELMAR BLACK SCREW.....	EXC++ £145.00
LEICA 135mm f4.5 HEKTOR + HOOD SCREW.....	EXC++ £99.00
LEICA SF20 FLASH FOR M6 etc.....	MINT BOXED £89.00
LEICA SF24 D FLASH FOR M6-M9 etc.....	MINT- £119.00
LEICA FONOR BLACK RANGEFINDER.....	MINT-CASED £175.00
LEICA R8 BLACK BODY WITH STRAP.....	MINT- £445.00
LEICA R7 CHROME BODY.....	MINT- £365.00
LEICAFlex BODY CHROME.....	MINT- £195.00
LEICA 28mm f2.8 SUPER ANGULON PC WITH HOOD.....	MINT CASED £745.00
LEICA CURTAGON 35mm f4.....	MINT-BOXED £395.00
LEICA 50mm f2 SUMMICRON 3 CAM.....	MINT- £379.00
LEICA 60mm f2.8 MACRO ELMARIT R+MACRO ADAPTOR.....	EXC++ £395.00
LEICA 90mm f2.8 ELMARIT 3 CAM.....	MINT- £375.00
LEICA 180mm F4 ELMARIT R 3 CAM.....	EXC++ £345.00
LEICA 28 - 70mm f3.5/4.5 ROM LENS WITH HOOD.....	MINT CASED £575.00
LEICA 80 - 200mm f4 ROM LENS BUILT IN HOOD.....	MINT CASED £725.00
LEICA APO-EXTENDER 2 X ROM.....	MINT CASED £475.00
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LEICA 10 x 25 TRINOVID COMPACT BINOCULAR BLACK...	MINT-CASED £279.00

## Medium & Large Format

BRONICA ETRS PRISM,FDR,BACK & 75mm EII LENS.....	EXC++ £325.00
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BRONICA ETRS WL/FINDER, BACK & 75mm EII LENS.....	EXC++ £295.00
BRONICA 50mm F2.8 ZENANON MC.....	EXC+++ £99.00
BRONICA 105mm f3.5 LENS FOR ETRS/i.....	MINT- £99.00
BRONICA 110mm F4 MACRO LENS PS.....	MINT- £295.00
BRONICA 150mm F4 E.....	MINT- £89.00
BRONICA ETRSI 120 BACK.....	MINT- £69.00
BRONICA POLAROID BACK FOR ETRSI, ETRS ETC.....	MINT BOXED £59.00
BRONICA AEII METERED PRISM.....	EXC++ £75.00
BRONICA PLAIN PRISM FOR ETRS/ETRSI.....	MINT £75.00
BRONICA PLAIN PRISM FOR ETRS/ETRSI.....	EXC++ £59.00
BRONICA ROTARY PRISM FINDER FOR ETRS, ETRSI ETC.....	MINT- £75.00
BRONICA MOTOR WINDER E.....	EXC+++ £89.00
BRONICA 150mm F3.5 ZENANON S.....	MINT- £165.00
BRONICA 40mm f4 ZENANON S ULTRA WIDE FOR SQ.....	MINT- £199.00
BRONICA 50mm f3.5 PS LENS & CASE.....	MINT-BOXED £199.00
BRONICA 65mm F4 ZENANON PS FOR SQ.....	MINT-CASED £145.00
BRONICA 110mm F4 PS ZENANON MACRO FOR SQ.....	MINT-CASED £365.00
BRONICA 150mm F4 PS ZENANON FOR SQ.....	MINT-CASED £145.00
BRONICA 180mm f4.5 PS LENS & CASE.....	MINT-BOXED £199.00
BRONICA SPEED GRIP FOR SQA/SQL.....	MINT- £69.00
BRONICA FILMBACK SQ-i220 FOR SQA/SQL.....	MINT BOXED £79.00
HASSELBLAD 28mm f4 HC FOR H SYSTEM.....	MINT BOXED £1,475.00
HASSELBLAD 120mm f4 HC FOR H SYSTEM.....	EXC++ £1,195.00
HASSELBLAD 90mm f4 FOR X PAN I & II IN KEEPER.....	MINT £295.00
HASSELBLAD 150mm f4 SONNAR T* BLACK.....	EXC++ £195.00
HASSELBLAD 150mm f4 SONNAR CF.....	MINT-BOXED £395.00
HASSELBLAD 50mm f4 DISTAGON SILVER.....	EXC++ £195.00
HASSELBLAD 150mm f4 SONNAR SILVER.....	EXC++ £175.00
HASSELBLAD 250mm f5.6 SONNAR SILVER.....	EXC+ £179.00
HASSELBLAD HTS 1.5X TILT AND SHIFT ADAPTOR.....	MINT BOXED £2,995.00
HASSELBLAD GPS UNIT FOR H SYSTEM.....	MINT BOXED £399.00
HASSELBLAD H13 EXT TUBE.....	MINT £165.00
HASSELBLAD PM90 PRISM FINDER.....	MINT- £275.00
HASSELBLAD PM63 METERED PRISM FINDER.....	MINT- £275.00
HASSELBLAD VFC-6 METERED PRISM.....	MINT BOXED £175.00
HASSELBLAD A12 BACK CHROME.....	MINT- £129.00
HASSELBLAD WINDER CW AND REMOTE.....	MINT £275.00
MANIYA C 220 WITH 80mm SEKOR.....	MINT- £245.00
MAMIYA 55mm f4.5 SEKOR FOR C220/330 etc.....	MINT BOXED £165.00
MAMIYA 150mm F4.5 "G" WITH HOOD FOR MAMIYA 6.....	MINT £199.00
MAMIYA 645 1000S METERED PRISM & WLF & BACK.....	MINT- £299.00
MAMIYA 645 SUPER WITH AE PRISM 80mm COMPLETE.....	MINT £365.00
MAMIYA M645J COMPLETE WITH 80mm f2.8.....	MINT- £299.00
MAMIYA 50mm f4 SHIFT LENS FOR 645 ETC.....	MINT-CASED £365.00
MAMIYA 80mm f1.9 SEKOR C FOR 645 etc.....	MINT £299.00
MAMIYA 150mm f3.5 SEKOR C FOR 645 SUPER etc.....	MINT £145.00
MAMIYA 150mm F4.5 "G" WITH HOOD FOR MAMIYA 6.....	MINT £295.00
MAMIYA 180mm F4.5 SEKOR Z W FOR RZ.....	MINT £199.00
MAMIYA 250mm F4.5 LENS FOR RZ.....	MINT- £195.00
MAMIYA 210mm F4 SEKOR C FOR 645.....	MINT CASED £195.00
MAMIYA 180mm f2.8 SEKOR FOR RB.....	MINT £169.00
MAMIYA 220 BACK FOR RZ 67.....	MINT- £95.00
PENTAX 200mm f4 FOR PENTAX 67 + FILTER AND HOOD.....	MINT- £199.00
PENTAX 55mm F4 SMC FOR 67.....	MINT £175.00
PENTAX 55mm F2.8 FOR PENTAX 645.....	MINT BOXED £199.00
ROLLEIFLEX SCHNEIDER 150MM F4.6 MAKRO FOR 6008.....	MINT- £575.00
YASHICAMAT 124G COMPLETE WITH HOOD + CASE.....	MINT-CASED £325.00

## Nikon Auto-Focus & Digital, Lenses Accessories

NIKON F5 BODY WITH STRAP & MANUAL.....	MINT-BOXED £595.00
NIKON 10.5 f2.8 "G" IF-ED AF DX FISHEYE.....	MINT BOXED £399.00
NIKON 20mm f2.8 A/F "D".....	MINT- £325.00
NIKON 28mm f2.8 A/F "D".....	MINT £165.00
NIKON 28mm f2.8 A/F.....	MINT £135.00
NIKON 35mm f1.8 "G" DX AF-S LATEST.....	MINT+HOOD £129.00
NIKON 50mm f1.8 A/F "D".....	MINT BOXED £89.00
NIKON 60mm F2.8 A/F D MACRO LENS.....	MINT £265.00
NIKON 85mm f1.8 "G" AF-S LATEST VERSION.....	MINT+HOOD £325.00
NIKON 85mm f3.5 ED DX AF-S VR MICRO NIKKOR.....	MINT+HOOD £325.00
NIKON 300mm f4 IF/ED AF-S SUPERB LENS AS NEW.....	MINT CASED £775.00
NIKON 14 - 24mm f2.8 "G" ED AF-S LATEST.....	MINT-CASED £1,075.00
NIKON 16 - 35mm f4 "G" ED AF-S VR LATEST.....	MINT BOXED £754.00
NIKON 17 - 55mm f2.8 "G2 AF-S ED DX +HOOD.....	MINT-CASED £475.00
NIKON 18 - 35mm f3.5/4.5 "G" ED AF-S LATEST.....	MINT BOXED £499.00
NIKON 24 - 120mm f4 "G" ED AF-S VR LATEST MODEL.....	MINT BOXED £745.00
NIKON 28 - 85mm f3.5/4.5 A/F NIKKOR AS NEW.....	MINT+HOOD £125.00
NIKON 35 - 70mm f2.8 A/F "D".....	MINT- £225.00

NIKON 35 - 70mm f3.3/4.5 A/F LENS.....	EXC++ £49.00
NIKON 35 - 135mm f3.3/4.5 A/F + HOOD.....	MINT- £129.00
NIKON 55 - 300mm f4/5.6 "G" ED DX AF-S VR.....	MINT + HOOD £225.00
NIKON 70 - 200mm f2.8 ED AF-S VR II LATEST.....	MINT BOXED £1,375.00
NIKON 80 - 200mm f2.8 A/F "D" ED MACRO 2 TOUCH.....	MINT- £395.00
NIKON 80 - 400mm f4.5/5.6 ED AF "D" VR.....	MINT- £475.00
NIKON 80 - 400mm f4.5/5.6 ED AF "D" VR.....	MINT-BOXED £525.00
NIKON 80 - 400mm f4.5/5.6 "G" ED AF-S VR LATEST.....	MINT BOXED £1,695.00
NIKON 200 - 500mm f5.6 ED AF-S VR LENS LATEST.....	MINT BOXED £1,075.00
NIKON TC20E II 2X AF-S TELECONVERTER.....	MINT- £195.00
TAMRON 1.4X A/F "D" TELECONVERTER NIKON FIT.....	MINT BOXED £69.00
TELEPLUS MC7 2 X CONVERTER NIKON A/F D.....	MINT- £59.00
KENKO PRO 300 2X TELEPLUS CONVERTER N/AFS.....	MINT £75.00
SIGMA 2X EX DG TELECONVERTER.....	MINT £145.00
SIGMA TC2001 ED GLASS LATEST MODEL.....	MINT BOXED AS NEW £225.00
SIGMA 24mm f1.4 DG HSM ART LENS NIKON FIT.....	MINT



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<b>Fujifilm X Lenses</b>	
14mm F2.8 XF.....	E++ £539
18-55mm F2.8-4 R LM OIS XF.....	E++ £279
18mm F2 XF R.....	E++ £249
35mm F1.4 XF R.....	E+ / E++ £319 - £349
500mm F8 MC Reflex - Inc X T2 Mount.....	E+ £89
56mm F1.2 R APD XF.....	E++ £849
56mm F1.2 R XF.....	E++ £689
60mm F2.4 XF R Macro.....	Mint- £329
100-400mm F4.5-5.6 R WR XF.....	E++ £1,299
1.4X Teleconverter TC XF WR.....	Mint- £249 - £259

<b>Olympus 4/3rds Lenses</b>	
7-14mm F4 ED Zuiko.....	E++ £439
8mm F3.5 FishEye Zuiko D.....	E++ £329
9-18mm F4-5.6 ED Zuiko.....	E+ / Mint- £199 - £269
14-42mm F3.5-5.6 ED Zuiko.....	E+ / E++ £39 - £49
14-54mm F2.8-3.5 Zuiko.....	Exc / E+ £79 - £129
35mm F3.5 Macro Zuiko.....	E++ £79
40-150mm F3.5-4.5 Zuiko.....	E++ £39
50mm F2 ED Macro Zuiko.....	E++ £159
70-300mm F4-5.6 ED Zuiko.....	E++ £179
EC20 2x Tele Converter.....	E++ £169
EX25 Extension Tube.....	E++ / Mint- £49 - £59
16mm F2.0 ED AS UMC Samyang.....	Mint- £239
24mm F1.8 EX DG Sigma.....	E++ £189

<b>Panasonic Micro 4/3rds Lenses</b>	
8mm F3.5 G Fisheye.....	E+ £349
12-32mm F3.5-5.6 OIS G.....	E++ / Mint- £129 - £149
12-60mm F3.5-5.6 G Vario OIS.....	E++ / Mint- £219
14-140mm F4-5.8 OIS.....	E++ £249
14-42mm F3.5-5.6 Asph OIS.....	E+ / Mint- £69 - £79
14-42mm F3.5-5.6 G X Asph OIS.....	E++ £129
14-45mm F3.5-5.6 ASPH G Vario..	E+ / E++ £79 - £119
14mm F2.5 Asph.....	E++ £119
14mm F2.5 Asph II.....	Mint- £219
20mm F1.7 G Pancake.....	E++ £159
25mm F1.4 DG Summilux.....	E++ £289 - £299
45-150mm F4-5.6 Asph OIS.....	E++ £129
45-175mm F4-5.6 Asph Vario PZ.....	E++ £179
45-200mm F4-5.6 OIS.....	E+ £129

<b>Olympus Micro 4/3rds Lenses</b>	
12-40mm F2.8 M.Zuiko.....	E++ / Mint- £539 - £589
12mm F2 ED M.Zuiko - Silver..	E++ / Mint- £379 - £399
14-150mm F4-5.6 M.Zuiko ED II.....	Mint- £379
17mm F1.2 M.Zuiko PRO.....	Mint- £979
17mm F1.8 M.Zuiko - Black.....	E++ / Mint- £249
17mm F1.8 M.Zuiko - Silver.....	E+ £219
25mm F1.2 M.Zuiko PRO.....	E++ / Mint- £749 - £789
40-150mm F2.8 M.Zuiko Pro.....	Exc / E++ £749 - £899
40-150mm F4-5.6 R ED M.Zuiko.....	Mint- £89
45mm F1.8 M.Zuiko.....	15 Days / Mint- £99 - £179
7-14mm F2.8 PRO M.Zuiko ED.....	E+ £699
7.5mm F1.8 ED M.Zuiko - Silver..	E++ / Mint- £449 - £469
5.8mm F3.5 Circular Fisheye Lensbaby.....	Mint- £129
7.5mm F3.5 Fisheye Samyang.....	Mint- £179
<b>Voigtlander</b> 17.5mm F0.95 Asph.....	E+ £479
25mm F0.95 Nokton.....	E++ £479
42.5mm F0.95 Nokton.....	E+ / E++ £499 - £519
60mm F2.8 DN Sigma.....	Mint- £99

<b>Sony E-Mount Lenses</b>	
10-18mm F4 E OSS.....	Mint- £499 - £539
18-55mm F3.5-5.6 OSS.....	E++ £79
20mm F2 Firin Tokina.....	E+ £449
21mm F2.8 Loxia Zeiss.....	Mint- £949
24-70mm F4 FE ZA OSS.....	E+ / E++ £569 - £629
24mm F1.4 ED AS UMC Samyang.....	E++ £199
28-70mm F3.5-5.6 FE OSS.....	E++ £199
30mm F2.8 EX DN Sigma.....	E++ £89 - £95
30mm F3.5 E Macro.....	E++ £119
35mm F1.4 FE T* ZA.....	Mint- £1,149
35mm F2 Loxia Zeiss.....	Mint- £789
35mm F2.8 FE ZA.....	E++ £479
100mm F2.8 FE STM G Master OSS.....	Mint- £1,149

<b>Bronica ETRS/Si</b>	
ETRSi Complete + AEII Prism.....	E+ £349
ETRSi Body + Speed Grip E.....	E++ £129
ETRSi Body Only.....	E++ £99
40mm F4 E.....	E+ £129
40mm F4 PE.....	E++ £249
45-90mm F4-5.6 PE.....	E+ / E++ £349
60mm F2.8 PE.....	E++ £159
Extension Tube E14.....	E++ £49 - £79

AEII Meter Prism.....	E+ £59
Prism Finder E.....	Exc £29
Rotary Finder E.....	E++ £89

<b>CANON PRO CENTRE</b>	
8-15mm F4 L Fisheye USM.....	E++ / Mint- £719 - £749
10-18mm F4.5-5.6 EFS IS STM.....	E++ £159
10-22mm F3.5-4.5 EFS.....	E++ £259
11-24mm F4 L USM.....	E++ / Mint- £1,949 - £1,985
15-45mm F3.5-6.3 IS STM EF-M.....	Mint- £119
17-85mm F3.5-5.6 IS USM.....	E++ £449
16-35mm F2.8 L USM III.....	Unused £1,849
16-35mm F4 L IS USM.....	Mint £719
17-40mm F4 L USM.....	E+ £329
17-50mm F2.8 Di II.....	E++ £189
24-70mm F4 L IS USM.....	15 Days / E+ £79 - £129
17mm F4.0 L TSE.....	E+ / E++ £1,389 - £1,549
18-135mm F3.5-5.6 IS.....	E++ £229
18-135mm F3.5-5.6 IS USM.....	Mint- £319
18-200mm F3.5-5.6 IS EFS.....	15 Days £129
18-55mm F3.5-5.6 EFS IS II.....	15 Days £29
18-55mm F3.5-5.6 IS STM.....	Mint- £89
20-35mm F3.5-4.5 USM.....	E+ / E++ £129
24-105mm F4 L IS USM.....	15 Days £299
24-70mm F2.8 L USM II.....	E+ / E++ £1,049 - £1,149
24-70mm F4 L IS USM.....	E++ £549
24-85mm F3.5-4.5 USM.....	E++ £139
24mm F1.4 L USM.....	E+ / E++ £599 - £649
24mm F1.4 L USM MKII.....	E+ / Mint- £849 - £949
24mm F2.8 IS USM.....	E++ £359
24mm F3.5 L TSE.....	15 Days £499
24mm F3.5 L TSE MKII.....	E++ £1,239
28-135mm F3.5-5.6 IS USM.....	Exc / E++ £99 - £159
28-300mm F3.5-5.6 L IS USM.....	E++ £1,099
28-90mm F4-5.6 EF II.....	Mint- £39
35mm F1.4 L II USM.....	Mint- £1,049
35mm F1.4 L USM.....	E+ £689
35mm F2 IS USM.....	E++ £349
40mm F2.8 STM.....	E++ / Mint- £109 - £129
45mm F2.8 TS-E.....	E+ £649
50mm F1.2 L USM.....	E++ / Mint- £799
50mm F1.4 USM.....	E+ / E++ £179
50mm F1.8 STM.....	15 Days £49
55-250mm F4-5.6 EFS IS.....	E++ £89
65mm F2.8 MP-E Macro.....	E+ £679
70-200mm F2.8 L IS USM.....	E+ £689
70-200mm F4-5.6 EF II.....	E++ / Mint- £1,249 - £1,369
70-200mm F4 L IS USM.....	Mint- £639
70-210mm F3.5-4.5 USM.....	E++ £99
70-300mm F4-5.6 IS USM.....	E+ / E++ £179 - £219
70-300mm F4-5.6 L IS USM.....	E+ £739
75-300mm F4-5.6 EF III.....	E+ / E++ £59 - £89
75-300mm F4-5.6 IS USM.....	E++ £189 - £199
75-300mm F4-5.6 USM.....	E++ £59
85mm F1.2 L USM MkII....	E++ / Unused £999 - £1,249
85mm F1.4 L IS USM.....	Mint- £1,199
85mm F1.8 USM.....	E+ / E++ £199 - £259
90-300mm F4.5-5.6 EF.....	E++ £79
90mm F2.8 Tilt-Shift Lens.....	E++ £679
200-400mm F4 L IS USM with Internal 1.4x Extender Lens.....	E++ £7,989
200mm F1.8 L USM.....	15 Days £1,489
200mm F2.8 L USM II.....	E++ £399
300mm F2.8 L IS USM.....	E+ / E++ £1,985 - £2,479
300mm F2.8 L IS USM MKII.....	E++ / Mint- £3,999 - £4,189
400mm F2.8 L IS USM.....	E+ / E++ £3,689 - £3,889
400mm F2.8 L USM.....	E+ £2,449
400mm F4 DO IS USM.....	E+ / E++ £1,879 - £1,979
500mm F4 L IS USM MKII.....	E+ £5,950
800mm F5.6 L IS USM.....	E+ £6,489
1.4x EF Extender.....	Exc £49
1.4x EF MkIII Extender.....	E++ £299 - £319
2x EF Extender.....	E++ £99 - £129
2x EF MkIII Extender.....	E+ / E++ £269 - £279
EF12 Extension Tube.....	Mint- £39

<b>Canon FD Cameras</b>	
AE1 Chrome Body Only.....	Exc / E+ £49 - £59
AT1 Chrome Body Only.....	E+ £59
T50 Body Only.....	E+ £29
T70 Body Only.....	E+ £29
24mm F2.8 FD.....	Exc £79
28-85mm F4 FD.....	E+ £89
28mm F2.8 FD.....	E++ £39
35-70mm F3.5-4.5 FD.....	Exc / E+ £15 - £35
35mm F3.5 EX.....	E+ £29
500mm F8 FD Reflex.....	E+ £149
50mm F1.8 FD.....	E+ £25

70-210mm F4 FD.....	Exc / E++ £25 - £79
75-200mm F4.5 FD.....	Exc / E+ £15 - £29
100-300mm F5.6 FD.....	E+ £55
135mm F3.5 B/lock.....	E++ £39
135mm F3.5 FD.....	E+ £39
200mm F4 FD.....	E++ £99 - £129
300mm F5.6 FD.....	E+ £55
2xA Extender.....	E+ / E++ £35 - £39
2xB Extender.....	E+ £29

<b>Contax 645 Lenses</b>	
45-90mm F4.5 Vario.....	E+ £899 - £1,099
120mm F4 Apo Macro.....	E+ £449
140mm F2.8 Sonnar.....	E+ / E++ £229 - £449
210mm F4 Sonnar.....	E+ / E++ £249 - £495

<b>Contax SLR</b>	
N1 + 24-85mm.....	15 Days £479
N1 + 24-85mm + P9 Holder.....	15 Days £489
NX + 28-80mm.....	15 Days £199
NX Body Only.....	E++ £149
RX Body Only.....	E++ £199
139 Body Only.....	Exc £39
25mm F2.8 MM.....	E++ £349
28-70mm F3.5-4.5 MM.....	E++ / Mint- £249 - £279
28-80mm F3.5-5.6 AF.....	Unused / New £349 - £399
28mm F2.8 MM.....	E++ £199
50mm F1.4 AF.....	E++ £399 - £449
50mm F1.7 MM.....	E++ £149
70-200mm F3.5-4.5 AF.....	E++ £299
70-300mm F4-5.6 AF.....	E++ / Unused £349 - £649
85mm F1.4 MM.....	E++ £499
100mm F2 AE.....	E+ £599
135mm F2 (60 Year Edition).....	Unused £2,379
135mm F2.8 AE.....	E+ / Mint- £159 - £249
135mm F2.8 MM.....	E+ / E++ £169 - £199
180mm F2.8 AE.....	E++ £349
180mm F2.8 MM.....	E++ £349
200mm F3.5 AE.....	E+ / E++ £129 - £149
200mm F4 AE.....	Unused £449
300mm F4 MM.....	E+ / E++ £269 - £299

<b>Digital Mirrorless</b>	
<b>FujiFilm</b> X-A1 Black Body + 16-50mm XC.....	E+ £159
X-E2 Black Body Only.....	E++ £269
X-E2 Chrome Body Only.....	15 Days / E++ £189 - £269
X-H1 Body Only.....	E++ £1,289
X-M1 Silver Body Only.....	E+ £149
X-Pro2 Body Only.....	E++ £899 - £939
X-T1 Body + Vertical Grip.....	E++ / Mint- £419 - £439
X-T1 Body Only.....	E+ / Mint- £369 - £419
X-T10 Black Body Only.....	E+ / E++ £279
X-T2 Black Body + Handgrip.....	E+ £799
X-T2 Black Body + VPB-XT2 Vertical PB Grip....	E++ / Mint- £799 - £869
X-T2 Black Body Only.....	Mint- £749
X-T20 Body Only - Silver.....	E++ £599
<b>Olympus</b> E-M1 Black Body + HLD-7 Grip.....	15 Days / E++ £289 - £459
E-M1 MkII Black Body Only.....	E++ £1,049
E-M10 MkII Silver Body Only.....	E++ / Mint- £289
E-M10 MkIII Black Body Only.....	Mint- £469
E-PL8 White Body Only.....	E++ £249
E-M5 MkII Black + ECG-2 grip.....	E+ £599
E-M5 MkII Black + HLD-8G Grip.....	E+ £579
E-M5 MkII Black Body Only.....	E++ £519
E-M5 MkII Silver Body Only.....	E++ £499
Pen-F Silver Body Only.....	E+ / Mint- £649 - £689
<b>Panasonic</b> GH5 Body + Battery Grip.....	E++ £1,339
DC GH5 Body Only.....	E++ / Mint- £1,199 - £1,299
G80 Body Only.....	E++ / Mint- £469 - £499
GF-3 Black Body.....	E+ £79
GH4 Body Only.....	E+ £549
GX7 Body Only.....	E++ £219
GX8 Body Only.....	E+ £399
GX80 Body Only.....	E++ / Mint- £249 - £305
GX80 Body Only + Grip.....	Mint- £289
<b>Sony</b> A7 Body Only.....	E+ £499
A7 II Body Only.....	Exc / E+ £689 - £789
A7R Body Only.....	E++ £739
A7R II Body Only.....	E++ £1,379
A7S II Body Only.....	E++ £1,849

<b>Digital SLR Cameras</b>	
<b>Canon</b> EOS 1000D + 18-55mm.....	E+ £159
EOS 1000D Body Only.....	Mint- £129
EOS 100D Body Only.....	E++ £249
EOS 10D Infra Red Body Only.....	E+ £179
EOS 1D MkII Body Only.....	15 Days / E+ £179 - £249

EOS 1D MkIII Body Only.....	E++ £449
EOS 1DS MkII Body Only.....	E+ £449 - £479
EOS 1DX Body Only.....	15 Days £1,499
EOS 350D Body Only.....	15 Days / E+ £49 - £79
EOS 5d MkII Body Only.....	E++ £649
EOS 5D MkII Infra Red Body Only (720nM).....	E++ £849
EOS 5D MkIII Body + BG-E11 Grip.....	E+ £1,449
EOS 5D MkIII Body Only.....	E+ / E++ £1,299 - £1,449
EOS 5D MkIV Body Only.....	E++ £2,389 - £2,399
EOS 5DS Body + BG-E11 Grip.....	Mint- £2,099
EOS 5DS Body Only.....	E+ / E++ £1,599 - £1,649
EOS 5DS R Body Only.....	Mint- £1,999
EOS 600D Body Only.....	E+ / E++ £199 - £229
EOS 650D Infra Red Body Only.....	E++ £429
EOS 6D Body Only.....	E+ / E++ £649 - £689
EOS 700D Body Only.....	E++ £269
EOS 70D Body Only.....	E++ £479 - £499
EOS 760D Body Only.....	E++ £449
EOS 7D + BG-E7 Grip.....	E+ £359
EOS 7D Body Only.....	Exc / E++ £289 - £369
EOS 800D Body Only.....	Mint- £469
EOS M3 + 15-45mm + EVF-DC1.....	Mint- £469
EOS M50 Body Only.....	Mint- £449
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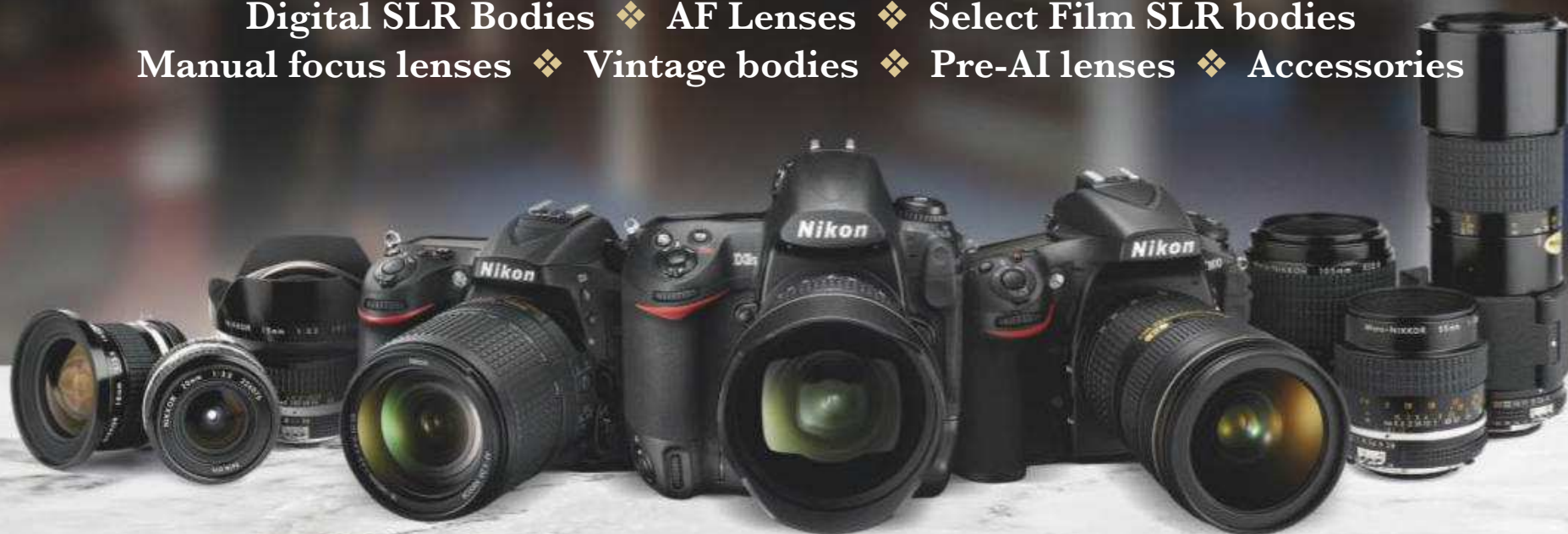


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A7S Body £1699  
A7 Body £799

A6500

**A6500 From £1279**

A6500 Body £1279  
A6500 + 16-70mm £1949  
A6300 Body £779  
A6300 + 16-50mm £879

A6000

**A6000 From £429**

A6000 Body £429  
A6000 + 16-50mm £499

## Gain control of expressive freedom

The Sony A7 III, with newly developed 24.2MP full-frame sensor

The third iteration of Sony's popular A7 brings even more advancements to the company's coveted CSC line-up. The Mark III boasts a newly developed back-illuminated 24.2MP full-frame Exmor R CMOS sensor and a redeveloped BIONZ X processing engine. Add 693 phase-detection and 425 contrast detection AF points, 15-stops of dynamic range and 4K HDR video, and this latest mirrorless device is sure to prove popular with photographers and filmmakers alike.

**A7 III Body £1999**

Lens available separately

Nikon

Z 7



New

**Z 7 with Adapter £3499**

Z 7 with Adapter £3499  
Z 7 + 24-70mm £3999  
Z 7 + Adapter + 24-70mm £4099

Z 6



New

**Z 6 with Adapter £2199**

Z 6 with Adapter £2199  
Z 6 + 24-70mm £2699  
Z 6 + Adapter + 24-70mm £2799

D850

**D850 Body £3499**

D850 Body £3499

D500

**D500 From £1799**

D500 Body £1799  
D500 + 16-80mm £2549

**LUMIX**

GX9

**GX9 From £599**

GX9 Body £599  
GX9 + 12-60mm £779

GH5S

**GH5S From £2199**

GH5S Body £2199  
GH5 Body £1599  
GH5 + 12-60mm £1699  
GH5 + 12-60mm Leica £2099

G9

**G9 From £1499**

G9 Body £1499  
G9 + 12-60mm £1669  
G9 + 12-60mm Leica £2019  
G80 Body £629  
G80 + 12-60mm £749

## RECOMMENDED LENSES:

Panasonic 8 18mm f2.8 4 ASPH Vario .....£1049  
£949 inc. £100 Cashback\*  
Panasonic 12 35mm f2.8 II Lumix G X .....£879  
£779 inc. £100 Cashback\*  
Panasonic 14 42mm f3.5 5.6 G X ASPH OIS....£299  
£269 inc. £30 Cashback\*

Panasonic 45 175mm f4.0 5.6 .....£349  
£319 inc. £30 Cashback\*  
Panasonic 100 300mm f4 5.6 II .....£549  
£499 inc. £50 Cashback\*  
Panasonic 100 400mm f4 6.3 .....£1299  
£1199 inc. £100 Cashback\*

\*Lumix Cashback ends 31.10.18

**OLYMPUS**

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£175  
Cashback\***OM-D E-M1 II From £1499**

OM-D E-M1 II Body £1499  
£1324 inc. £175 Cashback\*  
OM-D E-M1 II + 12-40mm £2199  
£2024 inc. £175 Cashback\*

E-M10 III

Black or Silver

**E-M10 III From £579**

OM-D E-M10 III Body £579  
OM-D E-M10 III + 14-42mm £629  
OM-D E-M10 II Body £449  
OM-D E-M10 II + 14-42mm £529

## RECOMMENDED LENSES:

Olympus 25mm f1.2 Pro .....£999  
Olympus 45mm f1.2 Pro .....£1199  
Olympus 12-40mm f2.8 Pro .....£759  
Olympus 12-100mm f4 Pro .....£1699  
Olympus 7-14mm f2.8 Pro .....£949  
Olympus 14-150mm f4-5.6 .....£489

\*Olympus Cashback ends 15.01.19

PENTAX

K-1 II

**K-1 II Body £1799**

K-1 II Body £1799  
KP Body £939  
K-3 II Body £799  
K-70 from £599

## RECOMMENDED LENSES:

Pentax 15-30mm f2.8 .....£1449  
Pentax 28-105mm f3.5-5.6 .....£529  
Pentax 55-300mm f4.5-6.3 .....£389

**FUJIFILM**

X-H1

**X-H1 From £1699**

X-H1 £1699  
X-H1 + Grip £1949  
X-T2 Body £1249  
X-T2 + 18-55mm £1499

## FUJINON LENSES

Fujifilm 16mm f1.4 R WR XF .....£849  
Fujifilm 23mm f2 R WR XF .....£409  
Fujifilm 56mm f1.2 R XF .....£849  
Fujifilm 80mm f2.8 LM OIS .....£1149  
Fujifilm 10 24mm f4 R OIS XF Fujinon .....£829  
Fujifilm 16-55mm f2.8 LM WR Fujinon .....£899

X-T3

Black or silver



New

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X-T3 Body £1349  
X-T3 + 18-55mm £1699



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Unit 2, 100 Hagley Road, B16 8LT.  
Tel: 01213 267636

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Unit 2, Boucher Plaza, BT12 6HR.  
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## Bristol - Wex Photo Video

Montpelier Central Station Road, EH5 5HG.  
Tel: 01179 422000

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Tel: 02073 801144

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Tel: 01315 539979

## Manchester - Wex Photo Video

Unit 4, Downing Street, M12 6HH.  
Tel: 01612 744455

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£2999 inc. £250 Cashback\*

30.4 megapixels 7.0 fps Full Frame CMOS sensor

EOS 5D Mark IV Body

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full-frame mirrorless EOS R

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EOS R + 24-105mm EF-EOS R Ring Mount £3269  
£199

30.3 megapixels 780 fps 4K30P movie mode

EOS R Body

From £2349

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EOS 7D Mark II

20.2 megapixels 10.0 fps 1080p movie mode

£120 Cashback\*

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EOS 7D Mark II Body £1349  
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EOS 6D Mark II Body £1549  
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EOS 1D X Mark II Body £5429

EOS 1D X Mark II Body £5429

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<b>Macro flash:</b> 15 MS-1 £299	<b>SIGMA</b> <b>Flashguns:</b> EF 610 DG ST £109 EF 610 DG Super £169	EM-140 DG Macro Flash £329	<b>Nissin</b> <b>Flashguns:</b> i40 £159 i60A £239	<b>SEKONIC</b> Sekonic L-308X £215 Pro L478DR £389 Speedmaster L-858D £600		
<b>PocketWizard</b> MiniTT1 £165 FlexTT5 £199 Plus III Set £229 PlusX Set £149	Viewfinder Accessory Kit £34 6m Background Support Stand £169.99	<b>ROGUE</b> FlashBender2 £37.95 XL Pro Lighting System £94.99	<b>INTERFIT</b> Wall Mounting Kit £61.99 Folding Softbox From £33.99 Reflector Bracket £28.99	<b>Terms and Conditions</b> All prices incl. VAT at 20%. Prices correct at time of going to press. FREE Delivery** available on orders over £50 (based on a 4-day delivery service). For orders under £50 the charge is £2.99** (based on a 4-day delivery service). For Next Working Day Delivery our charges are £4.99**. Saturday deliveries are charged at a rate of £7.95**. Sunday deliveries are charged at a rate of £8.95**. (**Deliveries of very heavy items, to N.I. or remote areas may be subject to extra charges. E. & O.E. Prices subject to change. Goods subject to availability. Live Chat operates between 9.30am-6pm Mon-Fri and may not be available during peak periods. *Subject to goods being returned as new and in the original packaging. Where returns are accepted in other instances, they may be subject to a restocking charge. **Applies to products sold in full working condition. Not applicable to items specifically described as "IN" or incomplete (ie. being sold for spares only). Wex Photo Video is a trading name of Calumet Photographic Limited (Company Registration no. 00425579) and Warehouse Express Limited (Company Registration no. 03366976). ©Warehouse Express Limited 2018. *CASHBACKS Are redeemed via product registration with the manufacturer. Please refer to our website for details.		
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EF 28mm f2.8 IS USM	£474
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EF 40mm f2.8 STM	£199
EF 50mm f1.2L USM	£1339
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TS E 50mm f2.8L Macro	£2199
EF S 60mm f2.8 USM Macro	£439
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EF S 18 200mm f3.5 5.6 IS	£499
EF 24 70mm f2.8L IS USM II	£1739
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EF 24 70mm f4L IS USM	£799
EF 24 105mm f3.5 5.6 IS STM	£414
EF 24 105mm f4L IS II USM	£1019
EF 28 300mm f3.5 5.6 L IS USM	£2289
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EF 70 200mm f2.8 L IS USM II	£1599
EF 70 200mm f4L IS USM	£1099
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TS E 24mm f3.5L II	£1809
EF 135mm f2 L USM	£959
EF 500mm f4 L IS II USM	£8599
EF 17 40mm f4 L USM	£709
EF S 17 55mm f2.8 IS USM	£789
EF S 18 55mm f3.5 5.6 IS II	£169
EF S 18 135mm f3.5 5.6 IS USM	£474
EF 70 200mm f2.8 L USM	£1359
EF 70 200mm f2.8 L IS III USM	£2149
EF 70 200mm f4 L IS II USM	£1299
EF 70 300mm f4 5.6 IS II USM	£464
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### NIKON LENSES

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24mm f1.8 G AF S ED	£719
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85mm f1.8 G AF S	£489
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18 200mm f3.5 6.3 Di II VC	£199
18 400mm f3.5 6.3 Di II VC HLD	£649
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28 300mm f3.5 6.3 Di VC PZD	£699
70 200mm f2.8 Di VC USD G2	£1299
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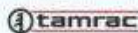


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£699

IXUS 185 HS	£109
IXUS 285 HS	£169
PowerShot SX60 HS	£369
PowerShot SX620 HS	£179
PowerShot SX730 HS	£299
PowerShot G9 X II	£379
PowerShot G1 X III	£1089
<b>£989 inc. £100 Cashback*</b>	
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**FUJIFILM**

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1080 movie mode



Fujifilm X100F  
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**Panasonic**

New

17 megapixels



Lumix LX100 II  
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20.1 megapixels



Lumix TZ200  
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20.1 megapixels



Lumix DMC-LX15  
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Lumix FZ1000	£528
Lumix FZ2000	£879
Lumix TZ90	£319
Lumix TZ100	£499
Lumix LX100	£599

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Stylus TG-5  
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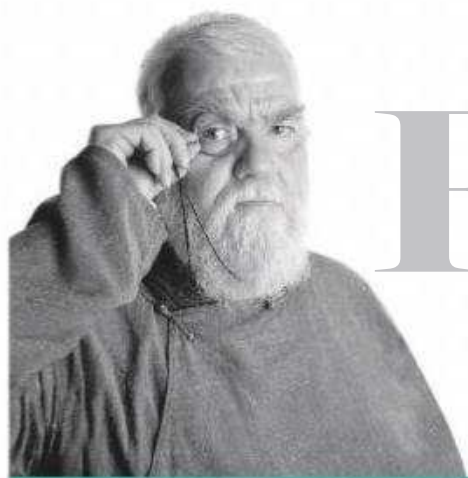
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# Final Analysis

**Roger Hicks considers...** 'Do you want to play with me, Mr. Hitler?' 1940, by Marinus



**'Would any photographic "purist"... say that this photomontage should never have been created?'**

**M**arinus was the *nom de plume* (*nom d'appareil*?) of Danish photographer Jacob Kjeldgaard, 1884-1964. This image is from the 1 May 1940 front page of *Marianne*, a French political paper, as reproduced in a book called *Hitler Blind, Stalin Lahm* (*Hitler Blind, Stalin Lame*) published in 2008 by Steidl to accompany an exhibition at the Museum Ludwig, Cologne. A few may still be available new, and the usual second-hand dealers have it.

The photograph is unforgettable, not least because it goes to the heart of what photography is for, and what 'real' pictures are. The other photographer featured in the book is the Berliner John Heartfield (1891-1968), who changed his name from Helmut Herzfeld as a protest against anti-English sentiment during the Great War.

Both Heartfield and Marinus were masters of photomontage: basically, chopping up pictures and gluing them together. The book's subtitle is *Politische Fotomontage der 1930er Jahre*, and *politische* (political) is important. The text taxes my German to and beyond its limits, but I don't care. Sometimes I can work out enough to learn more than the picture tells me, but mostly, the photographs are their own language.

At first sight, this is a simple news shot. Except of course that it never happened. Even if it had, it's too good to be true. Look at their expressions, and the stacks of chips. Marinus leaves us in no doubt as to whom he is backing.

But is it a photograph? If it isn't a photo, what is it? All right: it's several photographs. But it's still photography. It plays on our acceptance of the 'truth' of a photograph while deliberately subverting

it. Photography is a means of communication in the same way as pen and ink or a word processor: it is not responsible for what the artist does with it.

And whether it is a photograph or not, what does it tell us about motivation? How far can we lie, cheat and steal in the cause of righteousness? Suddenly, a lot depends on our preconceptions: on our definitions of 'lie', 'cheat', 'steal' and 'righteousness', to say nothing of 'parody' and 'satire'. Would any photographic 'purist', except a self-proclaimed Nazi of limited intelligence, say that this photomontage should never have been created? Today, the very nature of 'truth' is being questioned, subverted and dismissed as 'fake news' because it is inconvenient to the arrogant and powerful. As in the 1930s, today's politics calls for critical thought, heartfelt action, and wise voting.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at [www.rogerandfrances.eu](http://www.rogerandfrances.eu)). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Joachim Hildebrand**



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